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Western Manuscripts
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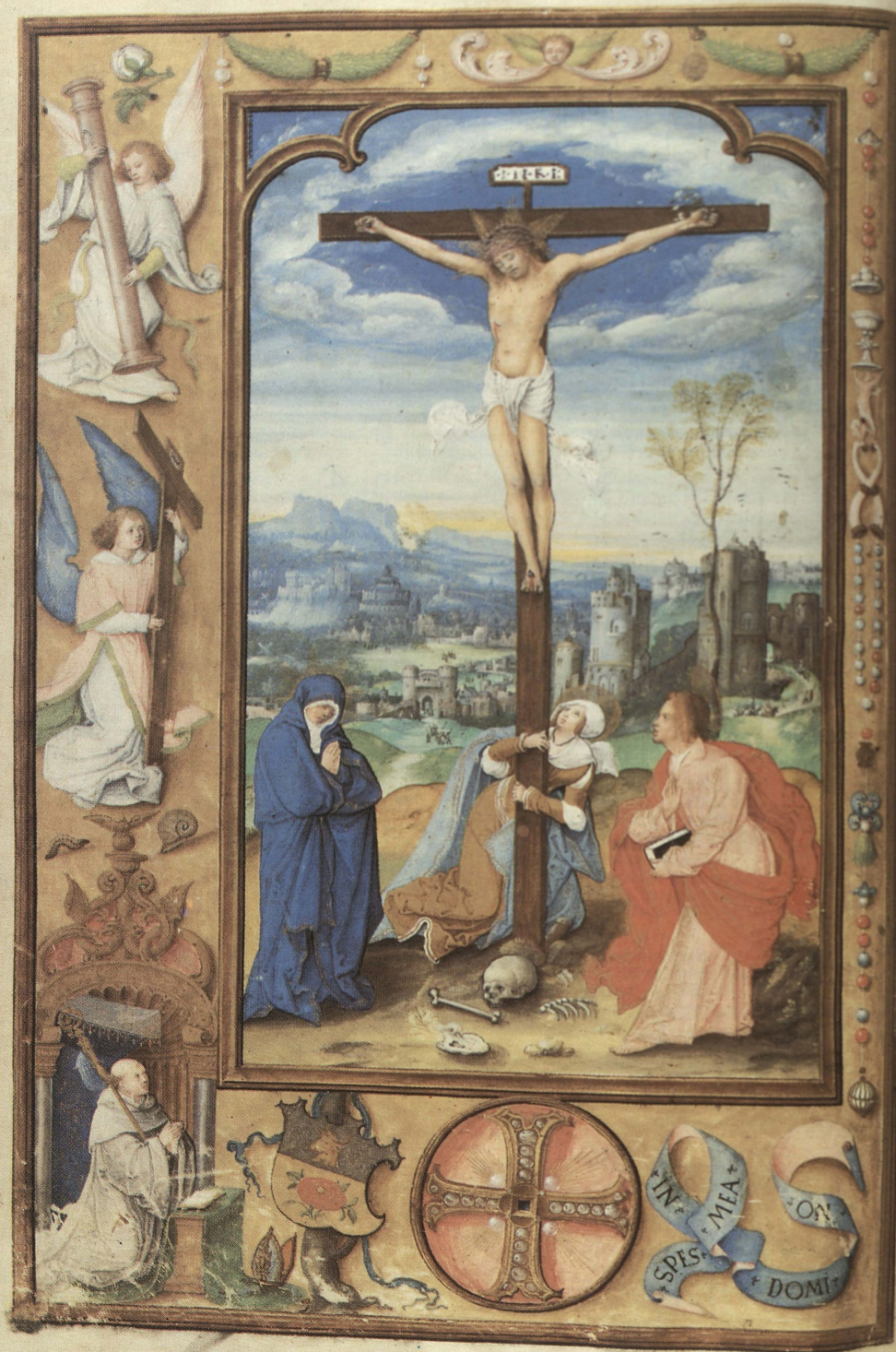
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Western Manuscripts and Miniatures

The Arenberg Missal, illuminated for Marcus Cruyt, Antwerp, c. 1520; The Epiphany Missal of Cardinal Bernardino de Carvajal, Rome, c. 1520-21; A Book of Hours by the Master of Claude de France, Tours, c. 1515; An illustrated Bohemian Bible, 1507; Bibles, including a glossed St. John, c. 1160-80, three thirteenth-century Bibles and two of the fourteenth-century, one folio in size and the other signed by its scribe; manuscripts of Hugh of St. Victor, Bonaventura, Bartolomeo da San Concordia, Virgil, Livy, and Sulpicius Severus (from the Hornby and Abbey Collections); Breviaries, Prayerbooks (including one made for Sebastian Eberlin, c. 1555-65) and Service Books; Books of Hours, including a Dutch example with 44 miniatures, c. 1490; charters of Richard the Lionheart, the Earl of Warwick, and Charles VI of France; single leaves and miniatures, including a late romanesque Resurrection and a version of a lost miniature by Albrecht Dürer of the Death of Cresentia Pirckheimer.

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Advice to Bidders

Further advice to bidders and purchasers follows the bidding slip printed after the last lot in this sale.

Western Manuscripts and Miniatures

TUESDAY 11TH DECEMBER AT 11 AM

All lots are offered subject to the Conditions of Business
printed in the back of this catalogue and to reserves

1 Fragments of Books of Hours

comprising the Calendar and Gospel Sequences from an illuminated manuscript on vellum, 17 ll. plus flyleaf, sixteen illuminated initials, Calendar singles out in red SS. Vincent (perhaps the native of Cimiez, near Nice) and Lazarus (associated with Marseilles), scribbled signature of Madelon du Clos, 1656, offsets of pilgrim badges on last page, 159mm. by 100mm., France (probably southern), late fifteenth century; with 8 detached leaves from a Book of Hours, manuscript on vellum, 14 lines, gothic script, illuminated versal initials throughout in burnished gold on red and blue grounds with white tracery, slight wear, 170mm. by 130mm., France, fifteenth century; a bifolium from a Book of Hours, manuscript on vellum, 9 small illuminated initials, larger initial with partial ivyleaf border, 130mm. by 90mm., France, mid-fifteenth century; and 4 leaves from Books of Hours printed on vellum (3 from one book, the 4th from a second book), illuminated in liquid gold and colours, c. 1510

£200-300

2 Book of Hours in Dutch, 2 illuminated leaves on vellum

20 lines, gothic script, rubricated, small initials, each with large illuminated initial in colour and highly burnished gold, partial borders, 155mm. by 111mm., Netherlands, fifteenth century

£120-160

- 3 **Leaves from a Book of Hours, illuminated manuscript on vellum**
 21 leaves, parts of the Hours of the Cross, the Gospel Sequences and the Hours of the Virgin, 13 lines, finely written in a calligraphic *lettre bâtarde*, rubrics in pale red, **ninety-five illuminated initials** (one- and 2-line) delicately painted in grisaille on brown grounds flecked with liquid gold, misbound, loosely stitched with lower cover of a calf binding, 117mm. by 88mm., Flanders (probably Ghent or Bruges), c. 1500; with 8 modern illuminated leaves (one printed with added illumination, one showing William of Wykeham)

£200-300

- 4 **Manuscript Leaves**
 comprising Missal, single vellum leaf, double column, 35 lines, *lettre bâtarde*, red and blue initials, 227mm. by 165mm., France, fifteenth century; with a leaf of an incunable, 1493, 2 Ethiopic leaves, and 3 illuminated Arabic leaves (7)

£80-100

- 5 **Canon page from a Missal, single leaf from a manuscript on vellum**
 15 lines, written in dark brown ink in a fine gothic liturgical hand, rubrics in red, capitals touched in red, red and blue initials, **large illuminated initial "I"** ("Igitur") in leafy design in pale brown on blue ground with gold tracery and with green frame, **three-quarter leafy border** in designs of coloured swirling plant stems with flowers and leaves in colours and gold, worn, recovered from a binding, one edge cropped with loss of text, some holes and cuts repaired, mounted (321mm. by 202mm.)
 [Mainz, c. 1450-65]

Illuminated by the artist who worked for Johannes Gutenberg and Johannes Fust. This illuminator probably came from Austria and was employed in Mainz to decorate many of the earliest printed books including two copies of the 42-line Gutenberg Bible, three copies of the 48-line Bible, seven copies of the 1459 Durandus and other books for Fust until c. 1467. He was first identified by A. Goldschmidt, "The Decoration of Early Mainz Books", *Magazine of Art*, XXXI, 1931, pp.519 ff., who called him the Fust Master, and his work has been studied by E. König, "The Influence of the Invention of Printing on the Development of German Illumination", *MSS. in the 50 Years after the Invention of Printing*, Warburg colloquium, ed., J. B. Trapp, 1983, esp.pp.87-90 and figs.42-3. We are very grateful to Dr. König who identified the present leaf. The artist also painted a number of manuscripts including the Reisenbibel in Würzburg and several former Heidelberg manuscripts now in the Vatican. Gutenberg Bibles by him include the paper copy in the Morgan Library. The flowers on the present leaf reflect the 'Playing Cards' motifs, and the script resembles the type of the 1457 Psalter and the enigmatic *Missale Speciale* or 'Constance Missal'.

£400-600

6 **Illuminated Initial "E" cut from a vellum choirbook**

initial in leafy acanthus design in tones of brown, infilled with delicate coloured flowers and red tracery on blue ground, highly burnished gold surround, red and green border, verso with part of 2 lines of text and of music on a 4-line red stave, mounted (140mm. by 140mm.)

[South Germany, c. 1500]

£80-120

7 **'St. Albans Bible', single leaf on vellum**

double column, 46 lines, text of Genesis 29-31, 3 illuminted initials with full-length ivyleaf bar borders, rather stained (292mm. by 194mm.)

[Paris, c. 1330]

A leaf from a Bible made in Paris and probably owned in the Middle Ages by St. Albans Abbey, perhaps as a gift of Michael of Mentmore (d. 1349) who presented "duas bonas biblias" to the Abbey (cf. C. de Hamel in A. G. Thomas festschrift, 1981, pp. 10-12, and the description of lot 87 in the sale in our rooms, 25 April 1983).

£100-200

8 **Ferrarese Breviary, a finely illuminated leaf on vellum**

double column, 30 lines, 5 small penwork initials, 10 larger illuminated initials, 4 full-length bar borders sprouting into fine penwork and leafy sprays in upper and lower margins, fine condition, framed (273mm. by 199mm.)

[Ferrara, c. 1460-70]

A pretty leaf from a Breviary in the style of the Bible of Borso d'Este. The manuscript was apparently brought to Britain during the Peninsular War and was sold from the Llangattock library in Monmouth, Christie's, 8 December 1958, lot 190, and was afterwards broken up. See the description of lot 133 in the sale in our rooms, 25 April 1983, to which can be added the leaf sold here on 3 July 1984, lot 7, and illustrations in R. S. Wieck, *Late Medieval and Renaissance Illuminated MSS.*, Houghton Lib., 1983, p. 130, fig. 74, and M. Manion and V. Vines, *Medieval and Renaissance Illuminated MSS. in Australian Collections*, 1984, p. 97, fig. 87.

£400-600

- 9 **The Resurrection of Christ, a very large historiated initial “A” cut from a vellum Antiphoner, in the lower compartment the Three Maries at the Sepulchre bringing ointments and being told by an angel that Christ has risen, and in the upper compartment St. Mary Magdalene falling on her knees before Christ in the Garden (represented by two trees)**

the initial in interlaced design in full colour surmounted by a cat's face from whose mouth sprout lush coloured leafy stems, red frame, burnished gold ground, the initial on a rectangular cutting with part of 6 lines of text in a late romanesque hand and of music on a 4-line red stave, small blue initial on recto and 6 red and blue initials on verso, some rubbing and stains round edges, framed (233mm. by 188mm.) [probably Flanders, late twelfth century]

A very large and handsome Romanesque miniature from the opening of Vespers on Easter Day, “Angelus [autem domini] descend[it de celo . . .]”. The initial itself is approximately 150mm. by 125mm.; there are sewing-holes along the top where it was once protected by a silk guard. The miniature belongs to a stylistic stratum found across northern France, Flanders and England in the late twelfth century, and well represented by manuscripts from south Flemish houses such as St-Bertin (cf. B.N.mss.lat. 16746, part of a 4-volume Bible) and Anchin. Similar big hands and long noses occur in Brussels MS.9642-44, from St-Laurent de Liège.

£4,000-6,000

- 10 **St. Paul, half-length figure pointing to a scroll “ep[isto]lla ad”, 8-line historiated initial on a large vellum leaf of a Commentary on the Epistles (I Corinthians 11:20)**

double column, 54 lines, laid down on pasteboard for use as bookbinding, very worn and defective, pasted to a paper leaf from a manuscript of theological quaestiones, double column, 57 lines, watermark close to Briquet 3685 (Florence, Venice, Rome, etc., 1459-72), all worn (453mm. by 283mm.) [Italy, late twelfth century]

£80-120



9 (reduced)

- 11 St. Paul, holding a sword and book, half-length figure in a large initial "Q" cut from an illuminated choirbook on vellum (perhaps the Gradual "*Qui operatus est*" at Mass on the Feast of the Conversion of St. Paul, 25 January) *the saint in green and blue robes on a pale brown background inscribed "S. [P]AVLVS", initial in lush leafy design mainly in orange and blue, cusped blue ground, white tracery, worn and rubbed, gold mostly flaked, part of under-drawing visible on the saint's face, framed (172mm. by 150mm.)* [Italy, perhaps Tuscany, early to mid-fourteenth century]

£300-500

- 12 SS. Dominic and Ambrose, two very large historiated initials on vellum leaves from a manuscript Antiphoner, the first (c. 160mm. by 160mm.) showing St. Dominic holding a book and lily as the Holy Dove whispers in his ear, landscape background with 2 trees, two-sided illuminated border of coloured flowers and gold bezants, the second (c. 150mm. by 140mm.) showing a saintly bishop holding an open book, the initial partly formed of two snarling dragons, two-sided border including a roundel of a saint writing, 5 putti and an overpainted coat-of-arms

each with 5 lines of text in a rounded gothic hand and of music on a 4-line red staff, rubrics in red, other initials in divided red or blue with contrasting penwork, one foliated "lxxxxiiii" and the other "cxxii" (the first leaf has the leaf signature k3 and the second n1 – the book was in gatherings of 10. ll. therefore), slight rubbing and cockling but imposing leaves (573mm. by 390mm.) [Italy, probably Tuscany, late fifteenth century]

Both leaves show the opening of the same text, "Euge serve bone", the antiphon for a confessor.

£1,500-2,500



13 **Eight Large Historiated Initials on vellum leaves from an illuminated Antiphoner, in Latin**

the initials in elaborate leafy designs in colours and burnished gold with partial borders of leaves and gold bezants, 7 lines each of text in a rounded gothic hand and of music on a 4-line red stave, rubrics in red, calligraphic initials, eight smaller decorated initials in red or blue with good penwork in red and blue often infilled with other colours, folio numbers in red in roman numerals on versos, some cockling but generally fine (530mm. by 373mm.)

[Italy, perhaps north-west, late fifteenth century]

These initials show similarities with some provincial Lombard miniatures in the Clark sale in these rooms, 3 July 1984, lots 107 and 110. The subjects (using the contemporary foliation) are:

1. *xxxix.* God appearing to all the saints, with angels on either side of him, women on his right, men on his left, kings kneeling in a rocky landscape below, large initial "E", *c. 80mm. by 100mm.*, "Ecce apparebit dominus super nubem candidam, Et cum eo sanctorum milia habens . . .".
2. *lvii.* St. John the Baptist standing in the wilderness and pointing to the Lamb of God, large initial "F", *c. 130mm. by 85mm.*, "Fuit homo missus a deo . . .".
3. *xcii.* The Decollation of St. John the Baptist by a sinister executioner in a medieval courtyard, large initial "M", *c. 125mm. by 120mm.*, "Misit herodes ac tenuit iohannem . . .".
4. *cxx.* St. Michael killing the Devil, set in a vaulted building, large initial "B", *c. 130mm. by 115mm.*, "Benedicite domino omnes angeli . . .".
5. *clxiiii.* A pope approaching the New Jerusalem as God looks down from above, two female saints kneel in prayer and a congregation gathers in a church, large initial "V", *c. 120mm. by 120mm.*, "Vidi civitatem sanctam ierusalem novam a deo paratam . . .".
6. *ccx.* King David kneeling in prayer in an enclosed garden, with God appearing in the sky above, large initial "A", *c. 125mm. by 105mm.*, "Auribus percipe domine lacrimas meas . . .".
7. *ccxliiii.* King David playing his psaltery beside a crenelated wall, as God appears in the sky between two angels, large initial "M", *c. 120mm. by 120mm.*, "Misericordiam et iudicium cantabo tibi domine . . .".
8. *cclx.* The Assumption of the Virgin who is borne aloft by four angels as the Apostles kneel below in a rocky landscape, large initial "V", *c. 100mm. by 110mm.*, "Vidi spetiosam sicut columbam ascendentem . . .".

£6,000-8,000

enter. ps. Omnes gtes. Enou.



V. Benedicite dñm omnes an
gli eius. Potentes uirtute fa
cientes uerbum illius.

Responsorium.

Benedicite do

mino omnes an geli

eius potentes uirtu

te facientes uerbum il

: 1000 :

- 14 **Miracles of St. Benedict, large historiated initial "D" (perhaps from the Gradual "*Domine prevenisti*" for the feast of St. Benedict) cut from an illuminated choirbook on vellum**

the saint kneeling, a monk bringing a sheaf of wheat and a sickle lying on the ground before the saint, a peasant on the right bringing his dying child to the saint to be healed, fine landscape background with woods and cultivated fields, initial in multi-coloured leafy designs, burnished gold ground, verso with part of 2 lines of text and of music on a 4-line red stave, rather worn, a few small holes, small areas of retouching, in a nineteenth-century frame (153mm. by 125mm.)

[Lombardy, late fifteenth century]

This unusual initial is in the style of the cuttings from choirbooks associated with the Olivetan monastery in Milan. Many of these cuttings appeared in the sales of Celotti in 1825 and Otley in 1838 but the present miniature is not certainly identifiable with items in either sale. For comparable cuttings ascribed to the school of Cristoforo de Predis and Bartolomeo de' Rigossi da Gallarate, cf. M. L. D'Ancona, *Wildenstein Coll., Lombard School*, 1970, pp. 77-90.

£500-700

- 15 **Huge illuminated initial "Q" entwined with naturalistic carnations and leaves and enclosing grisaille cameos of Justice and Virtue, cut from an illuminated choirbook on vellum**

the initial itself in leafy and strapwork design in colours, the flowers in natural colours strewn across a liquid gold ground, blue border, part of 4 lines of text on verso in very large script, rubbed, framed (260mm. by 222mm.)

[Italy or Spain, early sixteenth century]

An initial from what must have been an enormous manuscript. It began Psalm 72, "*Quam bonus israel*" and the verso shows part of verses 3-4 "videns, [quia n]on est re[spectus m]orti eo[rum . . .]". A similar huge initial was in the Forrer Collection (cat. 1901, pl. XLV). The naturalistic flowers, with their shadows cast across the gold ground, derive from the borders of Ghent/Bruges manuscripts which were imitated extensively in Spain.

£200-300

16 The Virgin and Child adored by a group of Cistercian Monks, historiated initial "A" cut from an illuminated choirbook on vellum

half-length figure of the Virgin in the upper compartment blessing with her right hand and holding the Child in her left hand, heads of two groups of monks in white habits in the lower compartment, green ground, initial in coloured leafy design, burnished gold ground, cut to shape, small area of background apparently re-touched, slight wear but an attractive fragment, framed (60mm. by 85mm.) [Lombardy, mid-fifteenth century]

In the style of the Master of the Budapest Antiphonary (Budapest, Nat. Lib., Clmae 462) who painted manuscripts for several religious orders, including the Cistercians (M. Levi D'Ancona, *Wildenstein Coll. of Illuminations, The Lombard School*, 1970, pp. 29-34. fig. 3 and pl. III).

£400-600

17 The Virgin and Child in a Garden, large miniature on a vellum leaf from an illuminated Book of Hours

*the Virgin holding on her lap the Christ Child dressed in red, seated on a stone bench in a flower-strewn garden with a wall behind, diaper ground, large initial and 4 lines of text below miniature and full border of elaborate hairline designs with little gold ivyleaves and tiny blue flowers, 14 lines of text on verso (part of the *Quinze Joyes*, in French, Leroquais, *Livres d'Heures*, II, p. 310), panel border, inner edge of recto slightly smudged, wooden frame (174mm. by 124mm.) [Paris, early fifteenth century]*

A very attractive miniature in the style of the followers of Jaquemart and Pseudo-Jaquemart in the first years of the fifteenth century.

£800-1,200

18 **The Presentation in the Temple, full-page miniature from an illuminated Book of Hours on vellum**

the High Priest dressed as a medieval bishop circumcises the Christ Child who is held by the Virgin and watched by Joseph holding a candle, three other attendants gather round, set on an altar in a church, full border of coloured flowers and acanthus leaves with gold ivyleaves and penwork stems, slight rubbing, wooden frame (93mm. by 63mm.)

[Flanders, probably Bruges, c. 1440-60]

A miniature for None in a little Book of Hours in the style of the so-called 'Maître aux yeux bridés', the Bruges style which links the archaic 'Golden Scrolls' group of manuscripts with the prolific Vrelant Books of Hours of the 1450s-70s.

£400-600

19 **Asaph kneeling in a palace offering thanks to God for the harvest and vintage, half-page miniature on a vellum leaf of an illuminated Psalter**

full border including a coat-of-arms, a pig and two grotesques, one with a scroll "Nondum finis", large illuminated initial and 8 lines of text below miniature, 22 lines of text on verso with small illuminated initials, slight stains, framed (122mm. by 89mm.)

[France, perhaps Loire valley, mid-fifteenth century]

This is a very rare illustration for Psalm 80, *Exultate deo*, ascribed to Asaph the Seer (cf. II Chronicles 29:30) whose name means 'the gatherer'. It is one of seven miniatures with the same arms and mottoes which were sold by Messrs. Duschnes, New York, cat. 208, 1974, nos. 124-30 (present leaf was no. 128,).

£400-600

- 20 **The Presentation in the Temple, the Virgin passes the Child to Simeon as Joseph brings doves in a cage, two female attendants accompany the Virgin and a man in a turban holds a candle beside Simeon, set at a gothic altar before a hanging cloth in a church, large miniature on a vellum leaf of an illuminated manuscript Book of Hours**

full border in the Ghent/Bruges style with a naturalistic bird, thistles, sweet-peas, carnations, etc., and a pink acanthus leaf strewn on a yellow ground, 4 lines of text below miniature in a calligraphic lettre bâtarde, large initial in liquid gold, brown, red and blue and 10 smaller illuminated initials, 19 lines on verso, framed (155mm. by 120mm.)

[South Flanders, perhaps Valenciennes, early sixteenth century]

The miniature for the opening of None in a Book of Hours of the Use of Rome. The style is very close to that of the Hours of Guillaume de Bracque (sale in our rooms, 13 July 1977, lot 64) which was made in Valenciennes soon after 1516. Valenciennes had been a major centre for manuscript production in the Burgundian period before the centre of Flemish book-production moved to Bruges whose border style is reflected here.

£700-1,000

- 21 **Pentecost, the Apostles gathered around the Virgin in a classical room, large miniature on a vellum leaf of an illuminated Book of Hours**

architectural border, panel of text with 10 lines in a very small roman hand, heading in gold, initials in gold and colours, verso with 33 lines similar within knotted gold ropework border, worn, some retouching, remargined, framed (150mm. by 93mm.)
[Paris, early sixteenth century]

This leaf comes from a French renaissance manuscript which belonged to John Boykett Jarman (d. 1864) and which was repaired and remargined by Caleb Wing after a freak hailstorm damaged the collection on 1 August 1846 (cf. J. M. Backhouse in *British Museum Quarterly*, XXXII, 1968, pp. 76-92). The manuscript was lot 30 in Jarman's sale in our rooms, 13 June 1864, was no. 198 in Maggs, Cat. 397 (1920), and was soon afterwards broken up. The present leaf was Maggs Cat. 437 (1923) no. 1155 ("Magnificent miniature on vellum, beautifully illuminated by an Italian artist of exceptional ability . . ."). Other miniatures from the same manuscript include the Annunciation to the Shepherds now no. 36 in the Dunedin Public Library, New Zealand, and David and Bathsheba which was lot 55 in the sale in these rooms, 14 July 1981, with colour plate and list of surviving text leaves from the manuscript.

£500-750

- 22 The Death of Cresentia Pirckheimer, wife of Willibald Pirckheimer, the woman lies in bed holding a candle and a Crucifix as her husband weeps at the head of the bed, a monk offers the last rights and another monk (perhaps Pirckheimer's friend Eucherius Carl) kneels reading from a book, a physician kneels at the end of the bed observing the cooling of the woman's feet and five women watch in sorrow and wipe Cresentia's face and offer her a candle, set under a high canopy draped in blue inscribed in gold, illuminated miniature on vellum

painted in full colour and liquid gold, gold border, laid down on wood, slightly rubbed, in an old frame of black wood inset with silver mounts in the style of the borders of the Prayerbook of the Emperor Maximilian (162mm. by 115mm.)
[Germany, probably Nuremberg, sixteenth century]

This miniature is signed with the monogram of Albrecht Dürer and is dated 1504. A miniature of exactly this composition was painted by Dürer and is at present untraced. It was described in detail among the works of Dürer that Hans Imhoff the Younger offered to Maximilian, Duke of Bavaria, in 1628, 'A little sheet framed in silver and ebony by Albrecht Dürer's own hand, showing Frau Willbald Birkamerin lying on a death bed with many people standing by, on vellum, of the year 1504 . . . , priced at 400 florins ("Ein Täftelein in Silber vnd ebenholtz eingefasst von Alberti Dürers aigner handt, wie Frau Willbald Birkamerin im Todtbeth liegt, mit herum stehenden vielen Personen, auf Pergament, de Ao. 1504 schlagen wir an vmb fl.400"; cf. F. Anzelewsky, *Albrecht Dürer, Das Malerische Werk*, Berlin, 1971, p.182). The offer was not accepted, and the miniature was sold instead to an Amsterdam merchant in 1633 for 150 florins. It has not been located since.

Several almost identical copies are known, however. They are: 1. Bremen, Kunsthalle (Anzelewsky, p.183, fig.54); 2. Berlin, Kupferstichkabinett (KdZ23319, W. Strauss, *The Complete Drawings of Albrecht Dürer*, II, 1974, pl.on p.767, uncoloured); 3. Nuremberg, Rochuskapelle; 4. One formerly in the collection of Christoph von Forster, sold in 1863, untraced, possibly or probably identical with one afterwards in the Alfons von Rothschild Collection, Vienna, now also untraced, and possibly or probably identical with the present miniature.

Willibald Pirckheimer (1470–1530, humanist, scholar, book-collector, friend of Dürer) married Cresentia Rieter who died in childbed on 17 May 1504. The miniature here is inscribed in gold capitals "*Mulieri Incom. Coniugique Char. Cressencie Mes: Bilibaldus Pirckheijmer Maritus Quem Num-ravit Ex Erumnis In Dom/ XVI Kl' Iunii Anno Salutis Nostre 1504*". Dürer's monogram is in the lower right-hand corner. It is a miniature of very high quality.

£3,000-5,000



- 23 **Jesse Tree**, a very large illuminated initial "A" showing Jesse in armour lying in a landscape in the foreground with a leafy tree growing from his chest and including in its foliate branches twelve richly-dressed kings, surmounted by the Virgin and Child in a blaze of light, on vellum

painted in full colours on a burnished and tooled gold ground, coloured acanthus foliage and gold bezants in top margin, some rubbing, upper left hand marginal corner slightly defective, small pieces torn in lower corners, laid down on card (265mm. by 225mm.)

[South Germany, probably Nuremberg, c. 1520–40]

A huge and spectacular German renaissance miniature filled with figures of Old Testament kings holding sceptres (David has a harp too) clambering through the foliage. The painting is of high quality and is related to the work of Nikolaus Glockendon (d. 1533/4), the Nuremberg artist who worked for Cardinal Albrecht von Brandenburg, Albrecht Duke of Bavaria, and others (cf. H. Degering, *A. Glockendons Prachtkalendar von 1526*, 1926, etc.). The initial itself here is formed on a narrow blue band inscribed "*Egrediatur virga de radice Jesse / et flos de radice eius ascendet*" (Isaiah 11:1).

£3,000-5,000

- 24 **A Collection of Charters on vellum**, comprising a **Plaid d'Héritage** of the **Royal Baillif in Guernsey**, William Cartier (*Baillif 1447-67*) in the presence of Nicholas de Saumarez and others to convey land in the parish of St. Martin, Guernsey, *13 May 1456, with part of the seal of Guernsey*; a document of Hellyer Gosselin, Baillif of Guernsey, *1562*, to John le Marchant; two conveyances of land in Harleston, Norfolk, *1445 and 1487*; an indenture of Edward [Lee], archbishop of York, *12 February 1540*, *Phillipps MS. 33461*; a charter of James VI of Scotland, *Holyrood, 30 May 1593*; documents of 1539 (Hanslope, Bucks.), 1567, 1592, 1597, 1609 (*calligraphic initial*), 1617 and 1714; and a Pardon signed twice by Ralph Darling (*1775-1858, Governor of N.S.W., etc., knighted 1835*) *Sydney, Australia, 1830*; some worn and creased, in a box

(14)

£100-150



23 (reduced)

- 25 Richard I, The Lionheart (*King of England 1189–1199, Crusader*), Charter issued in the King's name by Petrus Audierus at the command and wish of Richard, King of England, Duke of Normandy and Aquitaine, on the dispute between Isembert, abbot of St-Martial in Limoges (*great Benedictine Abbey, founded 804, suppressed 1535*), and Petrus Ardialos, provost of La Souterraine (*about 30 miles north of Limoges*), on the one hand, and the townsmen of La Souterraine on the other (13 of them are listed by name here), over service due and tax payable by foreigners staying for a long time in the town of La Souterraine, explaining that Audierus called an inquiry which was attended by both factions but that the townsmen refused to obey his judgement, and recounting that when King Richard heard this he ordered Audierus to end the dispute and therefore, on the King's orders and having taken good advice, Audierus delivers the judgement that only knights are exempt from dues and that it is payable by others and that the Abbot and Provost shall be entitled to various payments

with the names of 15 witnesses including Ralph de Mortimer ("Rad. de mortamar"), P. de Newcastle ("de castro novo") and others, on vellum, 34 lines, written in dark brown ink in a large late romanesque hand, coloured cords remaining for seal (seal missing), late medieval endorsement, very small nick in lower right-hand edge (not affecting text), some stains round edges, creased in folds (455mm. by 345mm.)
[late 1195]

A very fine romanesque charter in the name of Richard the Lionheart issued soon after Richard's return from imprisonment on the Crusades and during his invasion of Normandy in 1195. It is dated "Anno incarnati verbi M^o. C^o. XC^o. V^o. & vii^o. Anno domini R. regis Anglie regni", i.e. 1195 in the 7th year of Richard's reign. As his seventh year ran from 3 September 1195 to 2 September 1196, a date late in the year is probable. The charter settles a dispute involving Iseberg Escoblar, abbot of St-Martial in Limoges 1177–98, who had personally contributed 50 marks for the ransom of King Richard and a further 50 marks from the coffers of his abbey (*Gallia Christiana*, II, 1720, col. 561). The present charter appears to be unrecorded. Royal documents of the twelfth century are extremely rare, and we know of no charters of Richard the Lionheart in any recent

£1,000-1,500

- 26 Thomas Beauchamp, Earl of Warwick and Lord of Gower (1314–1369, *distinguished soldier in the 100 Years' War, Marshal of England, Sheriff of Warwickshire and Leicestershire*), illuminated charter announcing that, whereas he and his ancestors were accustomed to receive tolls through agents from merchants and others visiting the town of Warwick, he now understands that, as this is to the disadvantage of the local inhabitants of Warwick, and, desiring the general good and for the praise of God and the salvation of his soul and especially on the supplication of his wife Katherine, he now grants to the townsmen of Warwick and to all merchants in the town that foreign merchants who come to the town to buy or sell, or even to pass through the town, shall no longer be subject to any tolls, market rents or stallage (rent from a market stall), which grant he makes in perpetuity, in Latin

on vellum, 18½ long lines, written in dark brown ink in a large and handsome gothic hand, large illuminated initial and three-sided illuminated border in burnished gold and colours, very fine seal of the Earl of Warwick in dark brown wax on plaited red and green cords showing on one side the Earl of Warwick in armour on horseback and on the other his coat of arms, large portion missing from side of seal but otherwise a very fine impression very well preserved, the seal with wooden surround, charter creased in folds, in an eighteenth century wooden box (218mm. by 330mm.)

[Warwick Castle, New Year's Day 1359]

The economy of England was devastated by the Black Death of 1348–50. By the present splendidly illuminated charter, the Earl of Warwick granted freedom to the merchants of Warwick to hold fairs and markets without tax. A point of domestic interest is that he mentions the insistence of his wife (“ac etiam ad supplicationem katherine consortis nostre carissime”); she was Katherine (d. 1369), daughter of Roger de Mortimer, Earl of March. The charter is dated 1 January 1358, in the 32nd year of Edward III which ran from 25 January 1358 to 24 January 1359, and therefore 1359 (New Style) is meant. The illumination is remarkable. The style cannot surely be earlier than 1400 and more probably about 1420. Sixty or so years after the charter was issued the burghers evidently had it illuminated, probably in Warwick itself, as a monument to the first grant of free trade to the city and a cornerstone of the city's prosperity.

The box is inscribed in an eighteenth-century hand, “to Mr. James High at his house over against the great Church In Warwick” and “The Charter of Thos: Beauchamp Earle of Warwick to the inhabitants of Warr: S^t strangers to be free from all kind of Tole, Terrage & Stallage in Edward the thirds time. Dated 1358. The Earles Monument Stands in y^e midst of y^e Chancell of S^t. Maries church”. It has passed by descent to the present owner almost certainly from the collection of Dr. Walter Landor (d. 1805), of Warwick, father of Walter Savage Landor, the author, who was born there in 1775.

£700-1,000

mibi xpi fidelibz ad nos presentes he puenit: Thomas de Hillo campo Comes Waplebychie
 a dñs de Solbey. cūtem in eo qui est omnium vera salus. Proportate deservit? attestante qd cū
 nos a antecessores n. ab olim de pcatonibz a alijs cū suis mōdīs ad villam nram Waplebychie
 venientibz a p villam pscām. pntibz certū tollere p omnesqz usos qmvis iuste pcepte consuevit? a tpe
 hacten? vñ omne quicqz. pntibz pntibz ad p. tam villam venisse diffusi. a pntibz ad alias ptes confusum
 a dñtunt in decymētū villasce a incolare eiusdem non modicū a gravamen. Nos igit p. de vñ nre a
 eius incolis cupientes fauere ad utilitatem rei publice pntis qm ad nram comosū singulare oculū dñi
 gentes. ad laudem dei a salute aīe nre. a antecessorū nrorū. ac etiā ad supplicatōem Rēgine consor
 tis nre carissime. concessim? pntes p nobis a heces ibz nris impetū qd sup. gentes a cū tenentes
 dñe pntis a omne incatō. tam nō gēne. qm alienigenē cū omne mōdīs. a alijs quicqz causa venien
 di vel emendi ad villam nram venientes vel infra pntū eiusdem tūsentēs. liberi sint a quicqz ab omni
 tollito. thagio. a stallagio. ab vel heces ibz nris quovismōdo pntentibz. aut pntōe aliau? libtatis p Reges
 Anglie nos a antecessoribz n. concessit. vel pntōe aliau? antiquę possessionis adeptes. Ita videlicet. qd nullus
 decetō ad villam nram pntē. qd decetō. vel infra pntū dei domini. in eiusdem pntē. pntē. a tollito. thagio.
 vel stallagio. tū. finem. a tū. pntē. qd decetō. vel infra pntū dei domini. in eiusdem pntē. pntē. a tollito. thagio.
 tionem p nos a heces nris. pntē. pntē. a Waplebychie. volum? impetū. In cuius rei testimoniu? has ap
 tās pntes sigillū nre mōne fecim? communi. Dat? in castro nro Waplebychie. in relectu festo Epiph
 anie. Anno ab eius nūatōe milio. q. cccc. lxxv. m. lxxv. Et regni Rēgis Edmūdi
 t. tñ post conquestū Ang. m. lxxv. m. lxxv.



- 27 **Charles VI (King of France 1380-1422), Royal Charter to Jean Sans Peur, Duke of Burgundy, Authorising the Cloth Trade between Flanders and England, in French**

replying to a petition from the people, church, burghers and residents of Flanders and for the common profit and advancement of the trade of Flanders and especially for those involved in the cloth trade ("draperie") and saying that, following the death of his uncle Philippe le Hardi (1342-1404, *Duke of Burgundy, Count of Flanders and Artois, great bibliophile*) he now confirms to Philippe's son, the King's cousin, Jean sans Peur (1371-1419, *Duke of Burgundy, another great book-collector*) licence to treat with embassies and messengers from England for the promotion of trade between England and Flanders, confirmed in Council in the presence of Louis, Duke of Orléans (1372-1407, *the King's brother*) and others, Paris, 1 June 1405, *on vellum, 62½ long lines, finely written, calligraphic initials at beginning, creased in folds and a faint stain but generally in extremely fine condition, very fine impression of the great seal of Charles VI in white wax showing the King enthroned below a gothic canopy and (on the verso) the Royal Arms of France held by an angel, from the Phillipps Collection (MS. 32774, sold in our rooms, 16 June 1908, lot 360), 500mm. by 530mm., 1405; with Elizabeth I (Queen of England 1558-1603), Royal letters patent granting to Richard Bostock lands in Newington and Streatham, Surrey, in consideration of 29s. 7d., 26 May 1576, on vellum, in Latin, 15 lines, calligraphic initial, substantial portion of the Great Seal of England showing the Queen enthroned and on horseback, 136mm. by 348mm., 1576; and Charles I (King of England 1625-1649), Royal Letters Patent with a grant of custody to Francis Popley and William Walker of the wardship and marriage of John Brooke, son of William Brooke of Pontefract Castle, 21 May 1631, on vellum, in Latin, 24 lines, calligraphic initial, huge impression of the Great Seal of England showing the King enthroned and on horseback, from the Phillipps Collection (MS. 30573, sold in our rooms, 28 April 1911, lot 1120), 183mm. by 362mm., 1631*

£500-800

- 28 **Philip IV (King of Spain 1621-1665), Carta Executoria de Hidalguia issued in the King's name by Antonio Enriquez de Porras (d. 1648, royal counselor, bishop of Malaga) in favour of Juan Guzman of Saragossa, 14 November 1647, illuminated manuscript on vellum**

10 ll. (last blank), *in Latin and Spanish, 23 lines, finely written in an italic hand, penwork borders throughout, three illuminated pages with large ornamental initials and designs of flowers, birds, etc., in gold and colours, another simply illuminated initial, signatures at end, contemporary red velvet, worn, from the collection of Otto Ege (262mm. by 195mm.) (Saragossa, 1647)*

£80-120

- 29 **Francis I (Holy Roman Emperor 1745-1765), Imperial Grant of Nobility and Arms to Johann Martin Müller, of Alsace, soldier, in German with contemporary interleaved translation into French, illuminated manuscript on vellum**

9 ll. in the German version with 10 further leaves inserted with French translation, text complete, 18 lines, written in black ink in a very elaborate calligraphic gothic hand with very extensive flourishes and decorative full borders and opening words all in extremely ornamental calligraphic interlaced designs, full-page Achievement of Arms on f.6 of the German text with elaborate mantling, landscape background, gold border with leafy garlands and the Imperial arms, large calligraphic drawing of the Imperial arms on last page, the French text on slightly smaller vellum in a cursive hand, signed by the Emperor ("Franz") and by the Count of Colloredo, first leaves loose, contemporary red-brown velvet, lacking ties, spine partly defective, no seal (338mm. by 250mm.)
[Vienna, 2 April 1759]

For comparable calligraphic script, cf. *The Universal Penman*, exhib., V. & A., 1980, no. 151, with plate (a grant of nobility of 1746). The recipient here came from the French-speaking Alsace, then part of the Empire: the French translation was made by the royal notary at Strasbourg on 17 November 1759.

£400-600

- 30 **Pharmacy, Grant of a Degree in Pharmacy ("in Arte Aromatoria"), admission to the College of Pharmacists, and a licence to run a pharmacy ("Appotheca") within the jurisdiction of Venice, in Latin, illuminated manuscript on vellum**

4 ll. plus paper endleaves, complete, 18 lines, written in black and gold in an italic hand, heading in gold capitals, half-page vignette of the lion of St. Mark with coats-of-arms, four full-page illuminations within gold borders, additions and tipped-in certificate at end, contemporary Venetian calf gilt, lacks ties, binding rather worn, seal skippet (empty) attached by cords (235mm. by 170mm.)
(Venice, 2 October 1722)

The full illuminated pages show: 1, Christ blessing, landscape background, floral border; 2, birds, saints and animals in decorative cartouches; 3, empty cartouche above pharmacist's flasks, stove and books; 4, a vase of flowers and a dragonfly.

£200-300

Venetian Armorial of Bishops, Doges, and Nobility, with a list of the Nunneries of Venice, in Italian, illuminated manuscript on vellum

37 ll. (3 blank) plus original flyleaf, lacking a further blank after f. 7, else apparently complete, collation i⁸, n¹, m⁷, r¹⁰, c², et cu¹, cu², written by many different scribes beginning (ff. 28-30) with 20 lines of a fine rounded gothic hand, headings in red, capitals touched in yellow, large and small initials in red or blue with fine contrasting penwork, later script by other scribes in gothic, humanistic and roman hands, sometimes (e.g., ff. 9 and 12b-13b) of high quality, sometimes (e.g., ff. 31b-34) partly or entirely written in gold, **forty-four large or full-page illuminated achievements of arms in full colours and gold (often highly burnished) and silver, often with elaborate illuminated cartouches or decorative borders, many additions and alterations from the fifteenth to the eighteenth century, some rubbing and slight smudging, generally fine, nineteenth century purple velvet faded to brown (343mm. by 232mm.)**
[Venice, c. 1464 and later]

Provenance

- (1) Written in Venice in many stages from about 1464 to 1785. The list of Venetian nunneries records that each has agreed to sing an Office of the Dead and other prayers, and it is likely that the volume was intended as an obit book for the use of the "prexente scuola" mentioned on several pages.
- (2) Nineteenth-century label of the Cavaleri Avo Michele, and note at end "Acquistato dall'Avo Michele Cavaleri nel 8 maggio 1862".
- (3) Signature "Fiene" on flyleaf, apparently that of the artist Ernest Fiene.

Text and Decoration

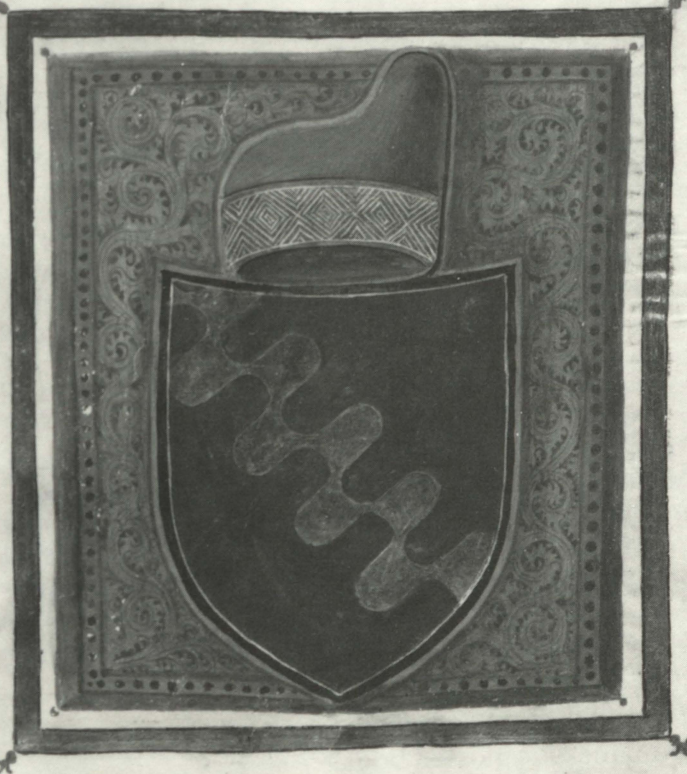
This curious and richly-decorated volume was made at several different periods. The earliest sections seem to include the list of 24 Venetian nunneries on ff. 28-30 (with almost contemporary additions bringing the total to 31) recording that each has agreed to perform certain Offices of the Dead: these are probably contemporary with the first layer of coats-of-arms, those on ff. 1 (Hieronimo Lando, patriarch of Constantinople), 2 (Bartolomeo Paruta, abbot of San Gregorio in Venice) and 7 (Angelo Faseolo, bishop of Feltro). An added note to f. 2 records that Paruta is bishop of Philadelphia: he was appointed in 1456 suggesting that the illumination was made before then. However, Faseolo was translated from Modena to the see of Feltro in 1464 and probably the manuscript dates from about that year. The second stage of additions includes ff. 1b (Cardinal Prosper Colonna), 2b (Cardinal Bessarion) and 3 (Nicolò Marcello). The death in 1464 of Cardinal Colonna, a nephew of Pope Martin V, is entered as an addition: perhaps he was still alive when the arms were painted. Bessarion's death in 1473 is an addition also, but Nicolò Marcello became Doge only on 13 August 1473 and died on 1 December 1474. Probably the second stage of additions date from c. 1473-4, therefore. After that the volume seems to have become a more traditional Venetian armorial. The principal illuminated pages are:

Folio 1. Hieronimo Lando.

Folio 1b. Cardinal Prospero Colonna.

Folio 2. Bartolomeo Paruta.

Mille. cccc. lxxij. adi. xij. Agosto. de Venere. In
 tempo de M^{re} Antonio Foscolo Vardian gran
 do e compagni. Piagne a mis domenedio Et fu cre
 ato D^{ne} di qsta inclita Cita di Venesia. El S^{en}is
 simo e Illustri^{mo} M^{re} Nicolo Marcello. essendo fra
 tello de la nostra presete scuola. Regemo letno
 dio e la gliosa madre di charita. si degni prestar
 li prosperita e longa vita. et mantegna questa
 alma citate. in pace e tranquillo stato. Amen.



†. Mille. cccc. lxxij. die primo decembris hora xxij. dies solis. redidit animam S^{en}do. C^{en}to.

Folio 2b. Cardinal Bessarion, the great book-collector.

Folio 3. Nicolò Marcello (d. 1474).

Folio 3b. Pietro Mozenigo (created Doge 1474).

Folio 4. Giovanni Mocenigo (created Doge 1478).

Folio 4b. Leonardo Botta of Cremona.

Folio 5. Guido di Rosi (d. 1490).

Folio 5b. Mapheo Ghirardo (d. 1487).

Folio 6. Marco Barbarigo (d. 1486).

Folio 6b. Agostino Barbarigo (created Doge 1486, d. 1501).

Folio 7. Angolo Fascolo (d. 1488).

Folio 7b. Phillipe di Comines (1495).

Folios 8-9b, 12-26b. Sixteenth-century achievements of arms of which the finest are ff. 8b (with landscape background), 9 (a fine page in the style of Benedetto Bordone), 12 (with four putti in the branches), 12b-13b (with very elegant strapwork cartouches, 1557), 19b (with fine putti holding a mitre, 1584), 24b-25 (by the same artist, 1589-91).

Folios 27-27b, 31b. Seventeenth-century achievements of arms.

Folios 32b, 33b-34, 36b-37. Eighteenth-century achievements of arms, written in gold.

£2,000-3,000

32 **Gospel of St. John, Glossed, with the Glossa Ordinaria of Anselm of Laon, in Latin, manuscript on vellum**

100 ll., lacking about half a page of text at end (breaks off at John 21:23) and f. 2 defective, else complete, gatherings mostly of 8 ll. (xiii¹) with signature often within fine penwork cartouches (best examples are on ff. 32b, 40b, 48b, 56b, 64b, and 72b), ruled for 31 lines of gloss to a full page and with the biblical text on alternate ruled lines (16 lines, therefore, to a full page), written in dark brown ink in a late romanesque bookhand with the biblical text in a large bold hand and the gloss in a smaller hand varying in size, headings in red on ff. 1 and 2b, small red initial on f. 1b, two painted initials on f. 1 in red or blue with contrasting penwork, many early sidenotes, some plummet notes in lower margins, many original flaws in the vellum (which the scribe has carefully avoided), initial cut out on f. 1 (with some loss of text) and over half of f. 2 cut away with considerable loss of text, a few other cuts in the vellum with slight loss of text on ff. 39, 68, 78 and 100, some smudging and see-through, despite these defects however the manuscript is a handsome early book in very reasonable state with wide margins preserving the prickings, eighteenth-century sheep, spine gilt, m.e. (242mm. by 175mm.)
[Northern France, c. 1160-80]

A handsome late romanesque glossed book.

Text and Page Decoration

The Gloss on the Bible was compiled by a group of scholars at Laon and Auxerre in the first decades of the twelfth century under the inspiration of Anselm of Laon (d. 1117) who glossed the Psalms, Pauline Epistles, probably St. John's Gospel (the present text) and perhaps the Song of Songs. St. John's Gospel may have been in circulation as early as 1095. By the mid-twelfth century the text became associated with the Schools in Paris and by about 1160-70 was being copied according to a new method: instead of

nō hōrre
glā suā
suple.

¶ Audite conuicio demonum hīs econtra de glā sua hoc solum dicit honorifico pā oīa ei et uobis.
¶ Ego nō q̄ro glām meā. ut homines qui illas contumelias ad reddūt. spātē referuat et q̄rat et dicet.
¶ Patrem meū nō me me arrogāt
uobis uideat facio q̄ debeo uos
nō facitū qui in honore me. q̄
si agnosceret sicut ego honoro
p̄m sic uos me honoraretis.
¶ Due sunt temptationes una
pharīs de q̄ temptat uos dñs.
alia deceptoris de q̄: dñs neminem
temptat. sic duo timores unū
q̄m caritas fuit mittit. alit̄ q̄
p̄manet in sc̄la sc̄li. sic duo
iudicia. unum dampnatōis
quo nō iudicat p̄r. s. omne
iudicium dedit filio alterū
discretionis. vñ iudica me
deus. et discernet. in d. g. sc̄dm
h. dñs. est p̄r qui q̄rat glām
meam. et dñs. aglā uā
q̄ uos sc̄dm sc̄lm glāunt.
ego non. s. ea glā q̄mbabui
apud p̄m. aūq̄m mund. dñs.
q̄ ab humana inflatōe dñs
creta.
¶ Qd dñs iudicat et gustabit mor-
tem. nichil ē aliud q̄. quod
expietur.
¶ Sicut accepta contumelia
bonus melior fit ita mali
de beneficio peiores.
¶ Puocatur dñs contra abhā.

nus es tu et demonium habes? Res

pondit ihc. Ego demonium nō hēo

¶ si honorifico patrem. et uos inho-

norastis me. Ego autem glām meā

non quero. Est qui querat et iudicet.

Amen amen dico uobis si quis ser-

uauit sermonem meum et non ego. s. p̄r glām meā q̄rat. Ego autem dico

uobis. vos dicitis demoniū hīs. Ego aut. uoco uos

ad uitam. hic dñs. ^{lesus ho} m̄les nō malū s. recte bonū.

monem meum seruauerit mortem

¶ uerū. s. iudei uere mortui nō intelligēt eā putāt

non gustabit in eternum. dixerūt

dici nūq̄ moriet̄. et irascētes dñs abrahā. m. i.

ergo iudei. Nunc cognouimus q̄a

demonium habes. Abraham mor-

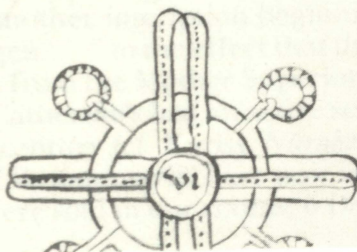
uus est. et p̄p̄e mortui sunt. et

tu dicis. si quis sermonem meum

seruauerit mortem nō gustabit

in eternum. ¶ Numquid tu maior

es patre nostro abrahā qui mor-



being ruled primarily for the biblical text with gloss added independently of the ruling (as in the first half of the century) scribes now ruled for text and gloss together and wrote the biblical text on every second ruled line. It is this new layout which occurs here. The earliest datable example is Vienna MS. 1236 which antedates 1168. By 1170 it was becoming the standard arrangement. By 1180 it was being used throughout Europe in sophisticated interlocking patterns of text and gloss. For the whole question, cf. C. de Hamel, *Glossed Books of the Bible and the Origins of the Paris Booktrade*, Cambridge, 1984, esp. pp. 14-27.

The present manuscript is written on the new pattern but the scribe was clearly struggling to master it. Sometimes he abandoned the ruling altogether (as on f. 27) or ruled extra lines freehand (as on f. 17b). Similar confusions occur in B. L. Harley MS. 3038, a glossed Leviticus dated 1176 (S. H. Thompson, *Latin Bookhands*, Cambridge, 1969, pl. 86; a bifolium compared with the Harleian manuscript is no. 60 in Messrs. Quaritch cat. 1036, 1984). The nearest comparisons, however, are with the set of glossed biblical books brought to Jumièges Abbey on the Seine by Master Alexander in August 1171. A list of his *libri scolares*, including a glossed St. John which is not known to have survived, was recorded in the Jumièges chronicle and on the final page of the manuscripts themselves. Six of them still survive in Rouen (cf. de Hamel, p. 11 and notes 79-82 and pl. 14). Probably Master Alexander's books were made in Paris, and the present volume certainly belongs to the same type and date.

Folio 1. "Hic est iohannes evangelista . . . Omnibus divine scripture paginis . . ."

£3,000-5,000

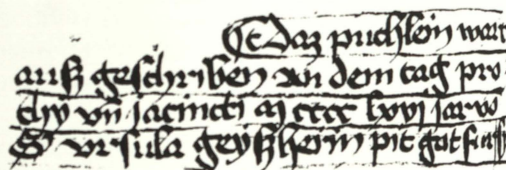
- 33 Prayerbook, in German, including the 15 Pater Nosters of St. Brigitte, prayers on the 5 Torments of the Virgin, on the 5 Wounds of Christ, prayers for Good Friday, Easter, Pentecost, for use at Mass, for various feast days, in time of trouble, 15 prayers of thanks to Christ, etc., all in German, manuscript on paper,

263 ll. (7 blank), lacking a leaf after f.106, else complete, gatherings of 12 ll. throughout with catchwords and signatures (repeating "iii"), mostly 19–21 lines, written in dark brown ink in a German cursive bookhand, headings in red, capitals and some calligraphic ascenders touched in red, paragraph-marks in red, red initials throughout, large and small, some with flourished decoration, minimal wear on first page, generally in fine condition throughout, contemporary binding of vellum over wooden boards, ruled in lozenge patterns in blind, clasp and foliate metal finial attached to lower cover (lacking pin from upper cover), a fine book in original state (153mm. by 100mm.)

[Nuremberg], 1466

Provenance

The manuscript is signed by both scribes, first on f. 173b by Sister Ursula Geyssherin on the feast of SS. Protus and Hyacinth (11 September) 1466,



"Item das puchlein wart aussgeschriben An dem tag prochy und iacincti MCCCC lxxvi Jar von S' Ursula Geyssherin, pit got fur sy". The second signature is also dated 1466 (f. 259b), but is slightly ambiguous as "gesetzt" can mean composed as well as written and it may be that Heinrich Kötzer of Gerulzhoven, priest of Würzburg, was compiler not scribe, or was both, "Hie haben . . . dem buch genant Secretarium sponsi gesetzt von heinrich kötzler von Gerulzhoven priester dem aller mynsten wirtzpurger Bistums, lxxvi".

From the Dominican Convent of St. Catherine in Nuremberg, the great Katharinenkloster founded in 1295 and suppressed in 1595, the setting of the first act of Wagner's *Meistersinger*. On the pastedown is the fifteenth-century ownership inscription "Das puch gehort in das Closter zu sanc Kathreyn, zu nurnbergk" and another inscription beginning "Das puch schol nyemant auss dem Car tragen . . ." to the effect that the book cannot be borrowed without permission from the Mother Superior and the librarian ("der puch meysterin"). St. Catherine's had an active scriptorium and its own bindery in the fifteenth century (cf. Kyriss, *Nürnberger Klostereibände*, Bamberg, 1940); many of its manuscripts are now in the Stadtbibliothek in Nuremberg (several were sold in our rooms, 6 December 1971, lots 46–7 and 53).

£1,500-2,500

34 **Manual for the use of Dominican Nuns, comprising offices for the Communion for the Sick, Extreme Unction, the Death of a Sister, the Burial Service, the Penitential Psalms and two Litanies, and other prayers and Psalms, in Latin with Rubrics in German, manuscript on vellum**

58 ll., plus half-leaf added after f.48, complete (cf. tiny note at foot of last page "das i' complet"), 2 blanks cancelled at end, gatherings mostly of 8 ll. (last originally of 4), with catchwords, 18 lines, written in dark brown ink in a gothic liturgical hand, rubrics in red or underlined in red, capitals touched in red, **initials throughout** (1- to 3-line) in red or blue, **eleven pages with music on a 4-line red stave**, a few early additions, a few minor marks, inner margin of last leaf partly cut, other signs of use, generally in fine condition with original margins preserving the prickings, **contemporary blind-stamped binding** of tanned calf over bevelled wooden boards seen on 4 double bands, ruled in lattice design within double frame, stamped with a splayed eagle and large and small floral tools, clasp with foliate metal final fitting over a pin on the upper cover, binding slightly defective on lower cover and rather worn, but generally **in fine original condition** (175mm. by 128mm.)
[Bavaria, probably Nuremberg, fifteenth century]

Provenance

The text is for the use of nuns, not only in the rubrics ("soror" and "swester" are specified throughout) but in the text itself ("famulam tuam", etc.). There are three Litanies. In all three St. Dominic is invoked twice and is the only saint distinguished in this way: probably the book was for Dominican nuns therefore. All Litanies include St. Kunegund (whose relics are in Bamberg) and additions to each Litany include SS. Heinrich (Henry II, husband of Kunegund, Bamberg again) and Sebald (patron saint of Nuremberg). Two very similar manuscripts, with texts almost identical to that of the same volume and with the same saints in the Litanies, were sold in our rooms on 6 December 1971, lots 46-7, ascribed to the Dominican convent of St. Catherine in Nuremberg (cf. lot 33 in the present sale); very possibly this manuscript is from there too.

The name of the original owner is erased below the end of the text, two words (the second possibly something like "hertin") "gehort das buch". Inside the front cover is an almost contemporary name "de Margaretha"; below this is pasted a seventeenth-century engraving of a death bed scene.

£1,200-1,800



- 35 **Hugh of St. Victor (attrib.), Trattato della Messa, Tract on the Mass, in an Italian translation, manuscript on vellum**

68 ll. (2 blank, last pasted down), *plus original flyleaf, complete, gatherings mostly of 8 ll. (ix¹), with catchwords, 20 lines, written in dark brown ink in a rounded gothic bookhand, headings in red, capitals touched in yellow, approximately 230 decorated initials, mostly 2-line, one 4-line, in red or blue with good penwork in purple or red, early scribbles on endleaf, a few slight stains, generally sound, modern vellum (203mm. by 143mm.)*
[Italy (Tuscany), fifteenth century]

Provenance

The manuscript is signed by the scribe, Filippo, monk of the Order of Camaldoli of Florence, in a partly rhyming colophon in Latin and Italian on f. 65:

*"Qui scripsit scribat
semper cum domino vivat:
Vivat in celis filippus monachus
semper cum domino felix:
questo libro a scripto don filippo monacho
dell ordine di camaldoli da firenze."*

One almost identical inscription by a scribe of this name is recorded by the Bénédictins du Bouveret, *Colophons*, V, 1979, p. 153, no. 160-16, in a manuscript last traced in a sale in our rooms in 1936: by curious coincidence it too has re-emerged in the present sale (lot 41) though it is not by the same scribe. This Filippo may have been a monk at the Camaldolese house of Santa Maria degli Angeli founded in Florence in 1294.

Added at the end is a recipe for toothache, and an erased inscription at the foot of f.1 ends "Liburni", i.e., Livorno in Tuscany.

Text

The text is apparently derived from the De Sacramentis of Hugh of St-Victor (d. 1142, not a Cardinal, as he is called here perhaps by confusion with Hugh of St-Cher) and comprises short chapters on vestments, parts of the liturgy and liturgical customs, when Mass is celebrated, the canonical hours, creeds, Seven Sacraments, Commandments, virtues and vices, etc. It opens "*Questo trattato della messa fu composto da messere Ugone cardinale di sancto victorio . . . Dice l'apostolo sancto pagolo . . .*".

£1,000-2,000

- 36 **Bonaventura (St., 1221-1274, canonised 1484), Vita del Beato Padre Nostro Santo Francesco, the Life of St. Francis in an Italian translation, followed by Bartolomeo da Pisa (Bartolomeo Albizzi, d. 1401), Dicti Notabili del Padre Nostro Santo Francesco extracted from the author's Dele Conformitate, in Italian, manuscript on vellum**

93 ll., *plus flyleaves, text complete, a blank cancelled at end, gatherings mostly of 10 ll. (ix⁸, x⁶), with catchwords, double column, 37 lines, written in dark brown ink in a neat gothic bookhand (changing into a sloping cursive hand on f.72b), headings in bright red, capitals touched in yellow, approximately two hundred red initials, mostly 2-line but up to 6-line in height, sometimes with simple flourishing, a few*

spaces for other initials left blank, old list of contents added on f.1, small marginal wormhole in first few ll., some very minor stains and marks, generally fine, nineteenth-century black cloth, morocco spine gilt, r.e. (225mm. by 157mm.) [North-Eastern Italy], 1494

Provenance

(1) The manuscript is signed and dated by the scribe on f. 63b, "Scripta a di 15 de septembrio. 1494. frater bartholomeus de feltro ss[cripsit]". Another manuscript signed by the same scribe is Leiden University Library MS. 1812 in which Bartolomeo records that it took from 21 September 1466 to 5 September 1477 to write that volume (f. 140b). He was probably a friar at the Franciscan convent of Feltre, about 50 miles north-east of Venice.

Finille la legenda magore del nro padre
scrissimo f. copilata p lo Reuendissimo
padre et scio frate Bonauetura cardo
nale dela seta chiesia romana et deuoto
doctore del ordine deli frati minori et fio
lo del seraphico francesco. Scripta adi. iij.
de septembrio. 1494.
frat. Bartholomeus de feltro ss.

(2) "S.Spiritus Feltrie" (seventeenth- or eighteenth-century inscription on f. 1) with shelfmarks L.64.56 and O no. 12.

(3) The Abbate Luigi Celotti (c. 1789-c. 1846), many of whose manuscripts came from monastic libraries in the Veneto; his sale in our rooms, 14 March 1825, lot 326, bought by John Cochran.

(4) Sir Thomas Phillipps (1792-1872), MS. 991 and 2770 (entered twice in error); his sale in our rooms, 7 June 1910, lot 346.

Text

This is a Franciscan manuscript of the life of St. Francis (1181/2-1226). It is an Italian translation of the official life by St. Bonaventura, c. 1263, which was written as a compromise between the extremist *Zelanti* or Spiritual Friars and the moderate Franciscans. The Latin text is printed in the edition by the Franciscans of Quaracchi, 1898, VIII, pp. 504 ff. Italian translations of the text were first printed in Milan in 1477 and 1480 (GKW, nos. 4662-3). The present translation was made "*per utilitate e consolatione deli simplici*" (f. 1). It is followed here by exhortatory sayings of St. Francis extracted from the works of Bartolomeo da Pisa (or Albizzi).

Folio 1. "In nel nome . . . el prologo nela vita del beato padre nostro sancto francesco . . . Eapparso la gratia del salvatore nostro . . .", followed by Chapter 1, "Fu nela citade de assise uno homo . . ."

Folio 64. "In nomine domini . . . alcuni dicti notabili del padre nostro sancto francesco extracti del libro dele conformitade de maistro bartholomeo da pisa del ordine dela frati minori. Qui de sotto sono posto in vulgare . . .".

£1,500-2,000

- 37 Bible, in Latin, with the Prologues of St. Jerome, followed by tables of liturgical readings for the Temporal and Sanctoral, a Calendar, and the Interpretation of Hebrew Names in the version beginning "Aaz apprehendens", manuscript on vellum

531 ll., text complete, last blank cancelled, gatherings mostly of 16 or 20 ll. (ii¹², xxx⁴, last⁸), double column, written in dark brown ink in a small gothic hand, headings and folio numbers in red, capitals touched in red running-titles and chapter-numbers in alternately red and blue letters, 2 line chapter initials throughout in red or blue with contrasting penwork, large red and blue initials with penwork in both colours at the start of all Prologues, eighty-four large painted initials in elaborate designs of animals, dragons, birds, flowers, leafy stems, etc., all in full colour with white tracery (no gold, curiously), a few early additions, slight wear, margins of ff. 1 and 513 repaired, some extremities of penwork flourishes cropped, minor wormholes in leaves at beginning and end (almost all marginal), a few other stains and signs of use, generally in good condition with clean pages, good modern binding of niger morocco by C[harles] McL[eish], plaited morocco straps, silver catches (154mm. by 100mm.)

[France, probably Paris or perhaps Auxerre, mid-thirteenth century]

Provenance

(1) The table of liturgical readings and Calendar are of Dominican use, perhaps made for the Dominicans of Auxerre. The lessons include the feast of St. Dominic (f. 489b) and original entries in the Calendar include St. Dominic and his Translation (5 August and 24 May, double feasts), St. Peter Martyr (29 April, *totum duplex*, canonised in 1253 which is the *terminus post quem* for this part of the book) and commemorations of benefactors and of brothers of the Order (5 September and 10 October). Other feasts include St. Germain of Auxerre (31 July) and "obiit frater Ste[phanus] autissiod[ensis]" (3 October, i.e. the Dominican theologian Stephanus de Varnesia who died in Auxerre in 1248). Early additions include St. Thomas Aquinas (7 March, *totum duplex*, canonised 1323), those buried in Dominican cemeteries (7 July) and the obit of *frater Johannes de Concosello* (16 March, i.e., of Concessault, near Bourges).

(2) Henry Yates Thompson (1839-1928); given by him to the Red Cross sale, Christie's, 4 April 1917, lot 1811.

(3) Eric George Millar (1887-1966), with his book label and foliation in his hand; probably no. 44 in the list of his manuscripts in *British Museum Quarterly*, XXXIII, 1968, p. 14, "Purchased from Bernard Quaritch"; re-sold by Millar to Quaritch, according to a card loosely enclosed. It was in the possession of Messrs. Quaritch in 1951.

(4) J. Worth, bought from Quaritch; sold by order of his executors in our rooms, 9 December 1974, lot 57.

£2,000-3,000

- 38 Bible, in Latin, with the Prologues of St. Jerome, preceded by a list of liturgical readings for the Temporal and Sanctoral and followed by the Interpretation of Hebrew Names in the version beginning "Aaz apprehendens", all in Latin, illuminated manuscript on vellum

666 ll. plus vellum flyleaf (irregular pencil foliation, followed here, begins from flyleaf and therefore reaches 667 by end), lacking single ll. after ff. 101, 447, 598 and 602, else complete, gatherings mostly of 24 ll. (1¹, xxvii¹⁶, xxix²⁸, xxx¹), double column, 46 lines, written in dark brown ink in a very small gothic bookhand (about 13 lines to the inch), headings in red, capitals touched in red, running-titles and chapter-numbers in alternately red and blue letters, 2-line chapter initials throughout in red or blue with extensive contrasting penwork, **about a hundred and twenty large illuminated initials** in designs of dragons, lions, leafy stems, flowers, etc., in colour and burnished gold, **seventeen historiated initials** in similar colours, many medieval sidenotes, last leaf (originally blank) crammed with medieval notes, many signs of use, some rubbing, some cropping of margins (with loss of part of some sidenotes and of running-titles), a few marginal defects (e.g., ff. 46, 544-5), rust-holes in last pages, generally in good condition, early nineteenth-century dark blue morocco gilt, spine in compartments gilt, metal clasps and catches, by [Charles] Hering, g.e., joints rather worn, in a black full morocco case, title gilt (125mm. by 86mm.)

[Northern France (presumably Paris), late thirteenth century]

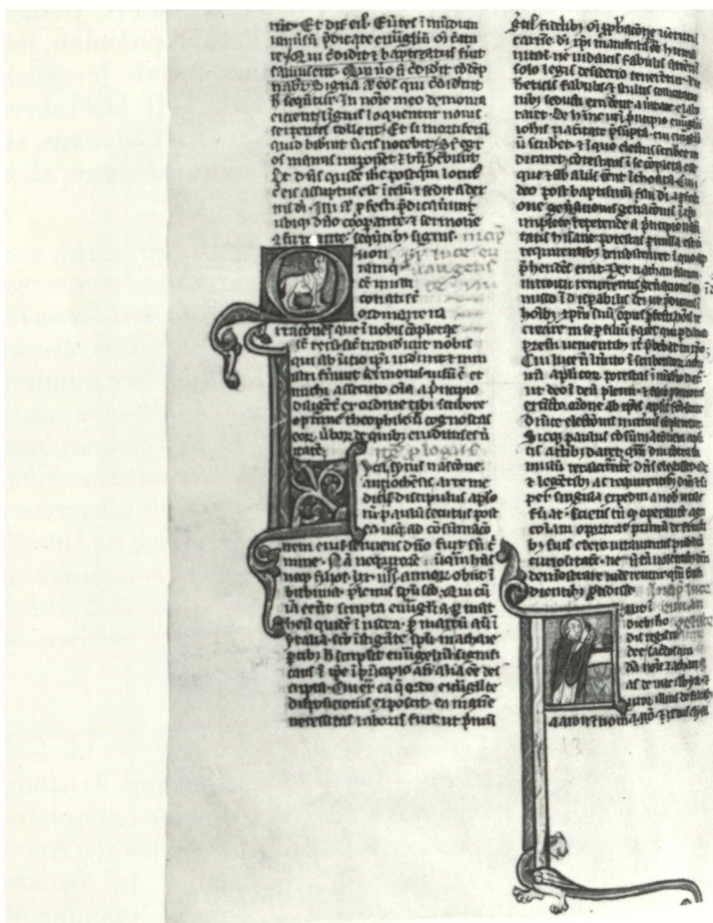
Provenance

- (1) Almost certainly illuminated in Paris (see below); the list of liturgical readings for the Sundays before Advent corresponds with the Use of Paris (though the Sundays after Pentecost appear not to); St. Dominic appears in the Sanctoral; there is a medieval price "x flor." on the last leaf.
- (2) In England soon after the French Revolution when it was bound by Charles Hering, fl. 1794-1812, "one of the finest binders of his day" (Middleton, *Hist. Eng. Craft Bookbinding Technique*, 1978, p. 176).
- (3) Sale by G. A. Leavitt, New York, 6 February 1888, lot 197.
- (4) Samuel Bowne Duryea (d. 1895), with his armorial bookplate; bought at the Leavitt sale in 1888.
- (5) The Long Island Historical Society (bequeathed by Duryea); their sale in our rooms, 5 July 1965, lot 230.

Illumination

The manuscript has seventeen historiated initials in the style of the Aurifaber workshop which was producing manuscripts in Paris, mostly Bibles, from about 1250 until at least 1292, the date of B.L.Add.MS. 16410; cf. Branner, *MS. Painting in Paris*, 1977, pp. 109-115 and 231-3. The subjects are:

- Folio 6.* St. Jerome writing.
Folio 9b. The Seven Days of Creation arranged vertically above the Crucifixion.
Folio 128b. Two soldiers in chain mail, one carrying the Law and the other struggling to carry the Ark.
Folio 189b. Old Testament ancestors (opening of I Chronicles).
Folio 204. Solomon enthroned.
Folio 272b. King David playing his harp.



38

Folio 302b. Solomon raising a birch rod to beat Rehoboam.

Folio 347b. The martyrdom of Isaiah.

Folio 443. Hosea and Gomer, with God above.

Folio 451b. Jonah escaping from the whale.

Folio 482. Judas and Simon Maccabeus.

Folio 493b. Jesse asleep in a canopied bed.

Folio 519b. A winged ox.

Folio 519b. Zacharias censuring the altar in the Temple.

Folio 536. An eagle.

Folio 548. St. Paul and Phebe.

Folio 581b. The Ascension of Christ, with the Apostles gathered below.

Literature

C. A. Nelson, *The Manuscripts and Early Printed Books Bequeathed to the Long Island Historical Society* by S. B. Duryea, Brooklyn, 1895, p. 13.

S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, II, 1937, p. 1198, no. 10.

£5,000-7,000

- 39 Two Hundred and Ten Illuminated Leaves from a Lectern Bible on Velum, including parts of Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Judges, Ruth, I–IV Kings, I–II Chronicles, Ezra, Nehemiah, Job, Psalms, Proverbs, Ecclesiastes, Wisdom, Ecclesiasticus, Isaiah, Jeremiah, Baruch, Ezekiel, Daniel, Obadiah Nahum, Habakkuk, I–II Maccabees, Matthew, Mark, Luke, John, Acts, I Corinthians, Romans, Galatians, III John, Jude, Apocalypse, and the Interpretation of Hebrew Names, all in Latin, with the Prologues ascribed to St. Jerome

disbound, some separate leaves (a few in paper folders with printed labels), some bifolia, a few complete gatherings still stitched (12 leaves, with catchwords, signatures and some leaf signatures), double column, 50 lines, written in dark brown ink in a regular gothic hand, headings in red, capitals touched in yellow, chapter numbers and running-titles in alternately red and blue letters, over five hundred illuminated initials with full-length borders, the initials 2- to 4- line (mostly 3-line) in red, blue and orange ivyleaf designs on burnished gold grounds, some historiated with faces, full-length branching ivyleaf borders similar often with dragons, animals, faces, etc., extending into upper and lower margins of almost every page, eight very large historiated initials in colours and burnished gold (mostly 12- line, about 80mm. by 65mm.), many contemporary alterations and corrections to the text often in decorative cartouches, other medieval sidenotes and symbols added, generally in very fine condition with very wide margins, r.e. (407mm. by 273mm.)

[France or south Flanders, early fourteenth century]

Provenance

(1) Bequeathed to a Dominican Convent in 1450 by Mirmellus Arnandi, lawyer and judge. Several of the leaves have erased gothic inscriptions in the lower margins and words can be pieced out by ultra-violet light: "Anno domini M^oiiij^c 1^{mo} indictione xiii^a et die xiiij^a IX [that is, 14 November] . . . Ego mirmelus arnandi legum doctor et . . . Judex" (opening of Nahum); ". . . fratribus predicatoribus ordinis . . . in communi cistie eiusdem . . ." (opening of Obadiah); "Et etiam me mortui pro anima me particepsque sim in omnibus . . . per testimonium signum meum . . ." (Genesis); and "possessor ibidem et . . . dicti conventus fratribus ac . . . tradi . . ." (Psalms). No doubt the book was used on a lectern: the opening of Leviticus 4 is marked up "In refectorio".

(2) Otto F. Ege, of Cleveland, Ohio. A number of single leaves from the same manuscript have appeared in sales including Sotheby's, New York, 9 April 1980, lot 227, the Rendells, cat. 146 (1979), no. 67, with plate, and in these rooms, 25 April 1983, lot 83, with partial plate. The present huge cache of leaves represents the major bulk of the volume.

Illumination

This is a grand lectern Bible with bright illumination on every page. A slightly earlier group of south Flemish Bibles of this type is discussed by E.J. Beer in *Aachener Kunstblätter*, XLIII, 1972, pp. 190–226. There are a number of indications of workshop practices in the manuscript, including corrector's notes (such as "cor" at the end of some quires) and illuminator's notes, such as "huc usque debet esse de rubee" (by Daniel 13) and "tercio folio defac per litere" (by Leviticus 6).

The large historiated initials are:

1. Moses bringing the Ten Commandments down from Mount Sinai

[illegible][illegible]

(Deuteronomy).

2. A Jewish priest celebrating Passover at an altar of the Temple in Jerusalem (II Esdras).
3. The Vision of Nahum the Elkoshite who sees a city fall in ruins at the anger of the Lord (Nahum).
4. The Burden of Habakkuk, an angel appearing from a cloud and grasping the hair of an orange-clad man with a wine-jug (Habakkuk).
5. St. Paul seated on a bench with a sword and book (I Corinthians).
6. St. John seated on a green bench and holding up his letter (II John).
7. St. John writing at a desk (III John).
8. St. Jude wearing an orange robe and a grey cloak (Jude).

£10,000-15,000

- 40 Bible, in Latin, with the Prologues ascribed to St. Jerome and the Interpretation of Hebrew Names in the version beginning "Aad testificans", illuminated manuscript on vellum

435 ll. (one blank) plus original flyleaf, lacking one leaf after f. 2, else complete, gatherings mostly of 12 ll. (iv and ix¹⁰, xix¹⁴, xxiv⁶), mostly with catchwords and a few tiny signatures, double column, 51 lines, written in dark brown ink in a small gothic bookhand, many contemporary corrections to the text, headings in red, capitals touched in red, running titles and chapter numbers in alternately red and blue letters with simple contrasting penwork, 2-line chapter initials throughout in red or blue with extensive contrasting penwork, **approximately 150 large illuminated initials**, 3- to 26-line, mostly about 7-line, in lush leafy designs in colours and gold, often with dragons' heads and bodies, and with white tracery, **historiated initial** on f. 1, many early corrections, glosses, pointing hands in margins, etc., erased inscription on last page (liturgical information only), some wear and signs of use, one bifolium loose, some minor defects to a few pages, generally in good condition with wide margins, eighteenth-century sheep, spine repaired (196mm. by 137mm.) [Italy, late thirteenth century]

The historiated initial on f. 1 shows St. Jerome seated writing at his desk. The flyleaf has quotations from SS. Jerome, Augustine, Gregory, Ambrose, etc. There are many neat marginal glosses, some citing "magister" suggesting use in a school or university.

£1,500-2,500

- 41 Bible, in Latin, with the Prologues attributed to St. Jerome, and the Interpretation of Hebrew Names in the version beginning "Aaz apprehendens", illuminated manuscript on vellum

500 ll. (3 originally blank), complete, gatherings mostly of 12 ll. (xv¹⁴, xix and xxxvii⁶, xxxviii⁸, xliii¹⁰), with catchwords mostly within cartouches made up of fishes (one cut out on f. 296), double column, 44 lines, written in dark brown ink in a rounded gothic bookhand, headings in red, capitals touched in red, running-titles and chapter numbers in alternately red and blue letters, 2-line chapter initials throughout in red or dark blue with penwork infilling and surround in purple or red, **approximately one hundred large illuminated initials** for the beginning of each book of the Bible and for major prologues, painted in rich colours and burnished gold in lush leafy designs, sometimes with dragons, lions, etc., often with long extensions in similar leafy designs sprouting along upper and lower margins, many

early additions, omitted prologues added on ff. 498b-500 and 368b, notes from St. Augustine on the value of Scripture added on ff. 366b-367, very many sidenotes, glosses, liturgical rubrics, etc., added in margins throughout, much used, some ll. very rubbed, some margins cut, some stains and other defects, generally however in sound condition with wide margins, early nineteenth century dried Russia, rebaked with spine in compartments gilt, m.c. (310mm. by 220mm.)
[Italy, perhaps Naples, early fourteenth century]

Provenance

(1) The manuscript is signed by the scribe, Philip, at the end of Psalms (l. 223):

Finito libro referamus gratias xpisto.

Qui scripsit scribat semper cum domino vivat.

Vivat in celis philippus nomine felix.

Signed biblical manuscripts are very rare, even though no details are given about Philip. By coincidence a very similar rhyming signature occurs in lot 35 in the present sale. The Bible was formerly described as English but is certainly Italian in execution. An erased medieval name at the top of f. 1 seems to read in part "S[...] Reapol, presbiter & canonicus". It may be "Neapol" (Naples).

(2) Bernard Quaritch, *Rough List*, cat. 88, 1888, no. 652 (as recorded by Bradley in 1889).

(3) Sale in our rooms, 19 May 1936, lot 9, bought by Marks.

(4) Otto Ege, of Cleveland, Ohio.

Illumination

This is a complete small folio Bible with nearly a hundred illuminated initials with flamboyant leafy borders. The style shows the influence of the Franco-Flemish ivyleaf borders on Italian illumination, a feature noticeable in Naples in the reign of Robert of Anjou (1311-1343); cf. F. Avril, *Dix Siècles d'Enluminure Italienne*, exhib., B.N., 1984, no. 59. The Genesis initial of f. 4 incorporates eight coats-of-arms including what appear to be the arms of Bonacolsi, Caliaro and da Vinci. The last few pages are illuminated by a second artist and include a historiated initial of St. John with a scroll (f. 498b, 4-line) and a donkey with a tonsure and book (f. 499).

Literature

J. W. Bradley, *A Dictionary of Miniaturists, Illuminators, Calligraphers and Copyists*, III, 1889, p. 65.

Bénédictins de Bouveret, *Colophons de Manuscrits Occidentaux*, V, 1979, p. 153, no. 16046.

£2,000-3,000

- 42 **The Summer Portion of a Breviary, in Latin, comprising the Temporal from Easter to the Saturday before Advent, the Sanctoral from SS. Primus and Felician (9 June), the Common, the office of Corpus Christi, and other offices, illuminated manuscript on vellum**

214 ll. plus 4 old vellum flyleaves, lacking 1 leaf after f. 17, 2 ll. after f. 36, perhaps 7 ll. after ff. 54 and 93, 2 ll. after f. 141, possibly 2 ll. after f. 168, and single ll. after ff. 179 and 205, f. 209 partly cut away, last blank cancelled, else complete, medieval foliation evidently began with the winter portion, gatherings mostly of 8 ll. (xxiv⁶, xxvii⁸⁺¹, xxx⁶), double column, 24 lines, written in dark brown ink in a small gothic liturgical hand, rubrics in red, capitals touched in yellow and green, versal initials in red and blue, music throughout on a 4-line red stave, decorated initials throughout, usually several on every page, 2-line in red or blue with extensive



42

penwork in purple or red up and down most margins, three large illuminated initials in designs of ivyleaves and dragons' heads in colours and burnished gold and with leafy borders (ff.188, 195 and 200), many medieval additions and alterations, signs of considerable use, extremities of some decoration and marginal additions just cropped, some pages stained and worn, some pages slightly defective, sixteenth-century brown morocco gilt with central plaque of the Crucifixion of each cover, lacking ties, spine defective, g.e. (108mm. by 80mm.)
[France, late thirteenth or early fourteenth century]

An attractive and early pocket-sized Breviary.

Provenance

(1) Written in France; the Litanies include SS.Remigius, Geneviève, Denis, Quentin, etc.

(2) Joannes Faure, 1583 (signature on f.187); he was treasurer of Lyons Cathedral and received the manuscript from the heirs of P. Jonquoy according to the late sixteenth-century note on the end flyleaf, "Hunc librum dono dederunt heredes D. P. Jonquoy D. J. Faure Thesaurio ecclesie Lugd' & Curato S.Romani" followed by a prayer for his soul. A seventeenth-century note inside the front cover reads "ad Usam Ecclesie Lugdunensis".

(3) J. L. Beraud (eighteenth-century armorial bookplate).

£1,200-1,500

- 43 Missale pro Defunctis, The Mass for the Dead, preceded by the Burial Service, and followed by a Processional for the Anniversary of a Death, and the office for All Souls' Day (2 November), with added texts for processions on Palm Sunday, the Consecration of a Church, etc., in Latin, illuminated manuscript on vellum

39 ll. plus original pastedowns and flyleaf made from waste sheets of a choirbook, lacking at least one leaf in the added text after f. 37, else complete, collation i-ii¹⁰, iii⁶, iv¹, v⁸, vi¹, 15 lines, written in brown ink in several sizes of a bold and regular rounded liturgical hand, capitals touched in red, some red or blue initials, about **fifty large painted initials** in red or blue with contrasting penwork, one in both colours (f. 26), **quarter-page miniature** on f. 10b, some early additions, worn, some ll. rubbed and stained, text partly re-written on ff. 26-26b, other marks of extensive use, generally sound and with original margins, **medieval binding** of bevelled wooden boards sewn on 3 bands (and there is no trace of earlier sewing and so this may be the original binding), spine covered with tanned leather ruled into compartments and stamped with rosettes, binding worn, spine defective, bands broken (265mm. by 188mm.)

[Central Italy, first half of the fourteenth century]

Provenance

(1) Written for monastic use, as *fratres* are mentioned on ff. 6 and 19b.

(2) Sale by Hoepli & Kundig, Geneva, 20 November 1947, lot 79, illustrated in colour (pl. XXXIX).

Text

This is a special Missal for the Dead, a very rare type of medieval Missal according to Dr. G. Dogaer, "A Missale pro Defunctis . . .", *Fine Books and Book Collecting*, festschrift for A. G. Thomas (ed. de Hamel and Linenthal), 1981, pp. 6-8. The central text is the Canon of the Mass.

Miniature

On f. 10b is a miniature of the Crucifixion, 90mm. by 66mm., showing Christ on a purple loin-cloth on a blue Cross flanked by the Virgin and St. John. The background is blue within a frame of green, orange and yellow, all with white tracery. The composition is related to that found in a group of Franciscan Missals painted in the late thirteenth-century in Perugia under the influence of Cimabue (cf. M. Manion and V. Vines, *Illuminated MSS. in Australian Collections*, 1984, p. 38, figs. 12-14).

£1,500-2,500



E igitur clem
 tissime pater.
 p ih̄m xp̄m fi
 lūi tuū dñm
 n̄m. supplices rogā
 ac petimus. u
 ti accepta habe
 as. et benedicas. hec dona.
 hec munera. hec sc̄a sacrifici
 a illibata. In p̄mis que tibi
 offerimus p̄ eccl̄a tua sc̄a ca
 tholica. quā pacificare. custo
 dire. adunare. et regere digne
 ns toto orbe terrarum. una
 cū famulo tuo papa n̄ro. ill.

THE EPIPHANY MISSAL OF CARDINAL BERNARDINO DE CARVAJAL.

44 **Mass Book, in Latin, for the feast of Epiphany, illuminated manuscript on vellum**

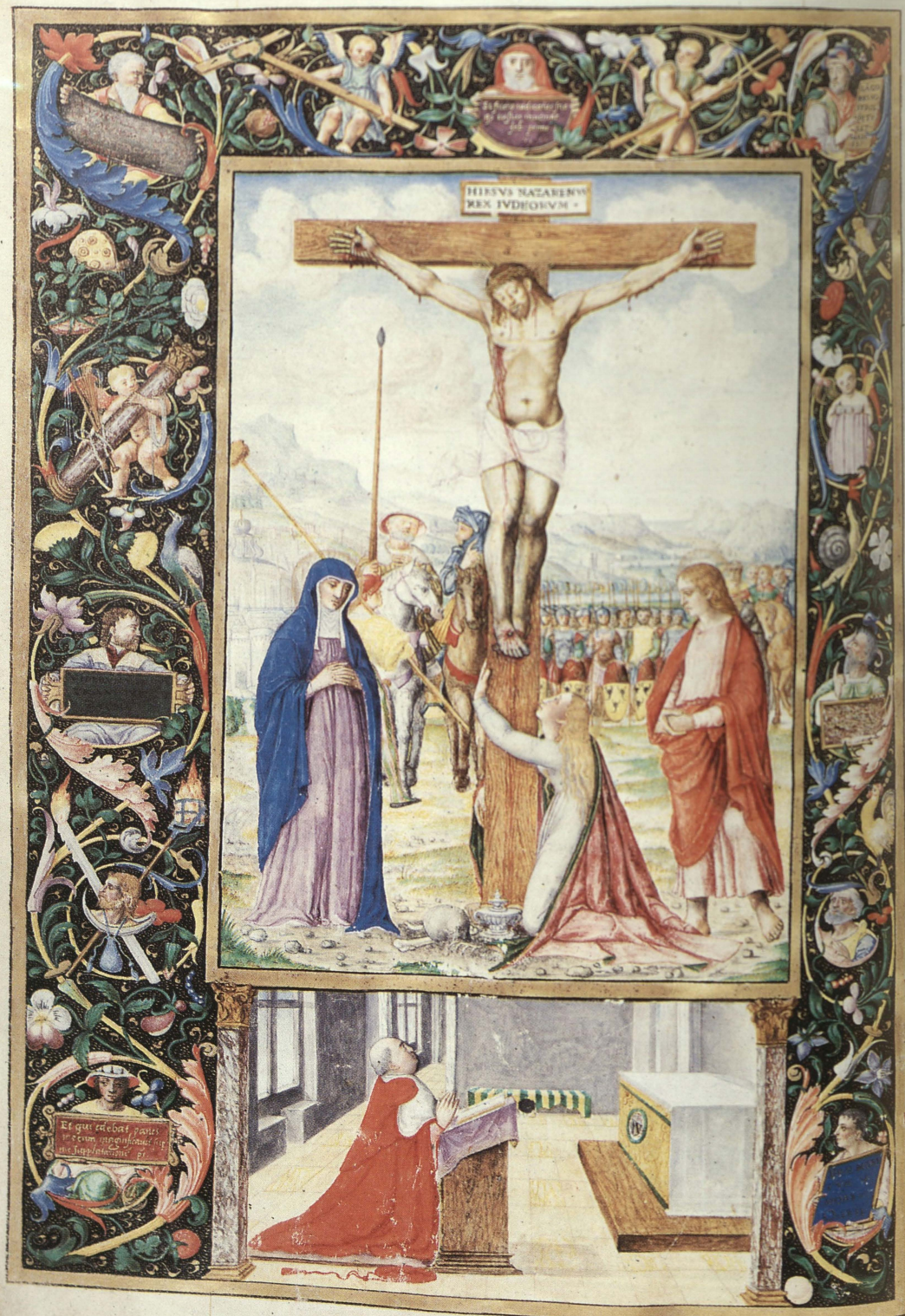
90 ll. (2 blank) plus 2 original flyleaves, complete, gatherings most of 6 ll. (i¹, vii², viii², xvi¹) with vertical catchwords, mostly 9 lines, ruled in double lines in red-brown ink, written in black ink in several sizes of a fine rounded gothic liturgical hand, rubrics in red, versal initials and signs of the Cross throughout in gold on red or blue grounds with tracery in silver, **twenty-seven pages of music on a 4-line red stave, about forty-five large illuminated initials in colours and gold and silver in formal floral designs on gold grounds (usually liquid gold, sometimes highly burnished as on f. 14) including violets, strawberries and orange daisies and sometimes including bunches of grapes, jewels and pearls, classical masks (ff. 6b and 67), a flaming brazier (f. 30b) and a cameo design of a saint or patriarch praying to God (f. 63b), four pages including gold writing on coloured grounds of blue or red with surrounds in trompe l'oeil effect as if the page had been torn back to reveal the ancient golden manuscript underneath, two very large historiated initials with full borders filled with elaborate coloured floral designs on liquid gold or black grounds including classical motifs, birds, putti, animals, caryatids, clusters of jewels, historiated vignettes, etc., full-page miniature with full border of similar elaborate design including a large vignette of a Cardinal praying before an altar.** some slight wear, lower edges of major illuminated pages slightly rubbed, small smudge on the initial on f. 5, very small gnawed edge on f. 5, some slight damp stains on various pages, silver partly oxidised with some insignificant offsetting, some unevenness of vellum surface, generally in **very fine condition** with wide margins, **contemporary Roman binding of brown morocco profusely gilt over wooden boards sewn on 5 thongs and decorated with four borders (described from outside inwards), a, plain except for fan-shaped ornaments at corners, b, gilt with repeated impressions of a vase-shaped tool, c, gilt with scattered fleurons and rosettes, and, d, gilt with lacework roll, central panel with bands of gilt ornament above and below and containing a gilt roundel between floral and radiating sun motifs painted with the arms of de Carvajal below a Cardinal's hat, binding rather rubbed and painted arms now almost defaced, some scratches, a few very skilful repairs to corners, lacking 4 pairs of clasps (2 modern clasps and catches), g.e., in a full brown morocco fitted case, gilt title. (441mm. by 316mm).** [Rome, 1520–1521]

Provenance

(1) **Written and illuminated for Cardinal Bernardino de Carvajal (1456–1522), Spanish Ambassador, diplomat and art patron, a native of Cáceres in Estremadura, successively bishop of Astorga, Badajoz, Carthagená, Sigüenza, and of four Italian dioceses, created a Cardinal in 1493 in which year he preached the funeral oration of Pope Alexander VI (celebrated now for containing one of the first references to Columbus' discovery of America, "fortunatas insulas . . . nuper alias incognitas versus Indos que maxime ac plene omnibus mundi existimant . . ."), Spanish Ambassador to the court of Rome, political intriguer, exiled from Rome c. 1509–1513, nearly elected Pope in 1521 (he led the field in the 3rd, 6th and 11th ballots), died on 16 December 1522.**

Cardinal de Carvajal was an important political diplomat for the papal







cause. His tomb describes "pluribus legationibus pro Christiana republica functo integre", and it was reported to Cardinal Ximenes in March 1516 that de Carvajal was "intriguing again". There were two key issues facing Europe (and directly the papal court) in 1520–1521. The first was the problem of Martin Luther. The second was the election of Charles, King of Spain, as Holy Roman Emperor, taking the title of Charles V. It is likely that the senior Spanish prelate at Rome would support the Spanish candidate rather than Francis I of France, the second main contender favoured by Pope Leo X (indeed formal papal support for Charles against Francis was not declared until the treaty of 25 May 1521). Charles was crowned Emperor at Aachen on 23 October 1520. "As there are two planets in heaven, the sun and the moon", Leo now wrote to Charles on 14 November, "which surpass in brilliancy all the stars, so there are two great dignitaries on earth, the Pope and the Emperor, to whom all other princes are subject and owe obedience" (*Hist. of the Popes*, ed. Kerr, VIII, 1950, p. 20).

This is all crucial for dating the present manuscript. On f. 5 are the crowned arms of Charles V with the motto "Procede et Regna". This dates the manuscript as not before 23 October 1520, when Charles was crowned. However his arms are shown beside those of Leo X with their names intertwined on scrolls "Leo X. pius fedelis" and "Carolus V. pius catholicus". Pope Leo died on 1 December 1521. This dates the manuscript as not after that date.

The text of the book is the Mass for Epiphany, that is, 6th January, the Twelfth Day of Christmas, and the exceptional splendour of the volume for one service suggests a tremendous occasion at which Cardinal de Carvajal would preside. The date can only be 6 January 1521. Was it intended to hold Mass in Rome in the presence of the new Spanish Emperor and the aged Medici Pope? There is an ingenious irony in the feast day: Epiphany commemorates the day when secular monarchs paid homage to the fount of the Christian church.

However, events got out of hand. The crisis over Martin Luther dominated European politics that week. On the previous Thursday, 3 January, the Pope excommunicated Luther, and Charles V was marching to Worms where, on 27 January, exactly three weeks after Epiphany, he opened the Diet which brought Luther to trial for heresy. He never got to Rome in the lifetime of Leo. The following year Cardinal de Carvajal was instrumental in securing the election of Charles's former tutor, Adrian of Utrecht, as Pope Adrian VI. Almost certainly, the present manuscript was never used.

(2) C. W. Dyson Perrins (1864–1958), bought from Messrs. Harris, Spanish Art Gallery, who had obtained it from Spain in 1911; Dyson Perrins sale in our rooms, 9 December 1958, lot 40; it was acquired by the present owner in 1966.

Text

The volume comprises the whole Mass for Epiphany, including the Canon. A curious feature of the musical notation was pointed out to Dyson Perrins by Dame Laurentia McLachlan of Stanbrook Abbey: in Spain the *Pater* in the Mass (f. 68*b* here) is sung to the same tone as the Preface, whereas elsewhere there are two distinct tones. It can be seen that the Spanish practice (used here) has been carefully inserted over an erasure,

no doubt when the book was sent to Spain after the death of Cardinal de Carvajal.

This is not the only Missal made for Cardinal de Carvajal. A smaller volume was no. 10 in Messrs. W. H. Schab, *Monuments of Book Illustration, Early Printing and Manuscripts*, 1960, and is now Pierpont Morgan Library, M. 1023 (cf. *19th Report to the Fellows*, ed. C. Ryskamp, 1978–1980, 1981).

Illumination

This is an extremely grand Italian renaissance service book of the type of the Missal of Cardinal della Rovere (Turin, Museo Civico) and the Missal of Cardinal Pompeo Colonna (Manchester, Rylands Library, and one volume – lot 33 in the Chester Beatty sale in our rooms, 7 June 1932 – now in the Doheny Library, California). The closest links, however, are with the work of Matteo da Milano who was working in Bologna c. 1500–1502 on the Hours of Bonaparte Ghislieri (B. L. Yates Thompson MS. 29, in collaboration with Perugino), then in Ferrara on the Breviary of Ercole d'Este (d. 1505) and on a Missal for the Duke's son Cardinal Ippolito d'Este, and who had probably moved south to Urbino between 1509 and 1520 when he illuminated the Hours of Dionora of Urbino (B. L. Yates Thompson MS. 7). If the present manuscript is actually by him, he must have ended his career in Rome. "The hallmark of his style is the distinctive type of decorated border that . . . consists of a gold ground upon which are painted naturalistic flowers and insects. The illusionism of the border is belied by Matteo's inclusion of grotesque animals . . . Matteo also painted more characteristically Milanese borders, such as the panels on either side of fol. 16 of the Ghislieri Hours. Composed of stylised leaves and tendrils and classical motifs such as cornucopias, vases, and cameos, these borders are reminiscent of the type habitually employed by Giovan Pietro Birago in the Sforza Hours" (M. Evans in *Renaissance Painting in MSS., Treasures from the British Library*, Getty Museum/British Library, 1983, p. 124). Matteo da Milano also uses the remarkable black borders covered with tiny dots, as here, and the strikingly naturalistic birds among formal flowers and classical motifs (cf. esp. D. Fava and M. Salmi, *I Manoscritti Miniati della Bibl. Estense di Modena*, 1950, esp. pl. LIb and LIH; M. Salmi, *L'Enlumineure Italienne*, 1954, col. pl. LXI; and J. J. G. Alexander, *Italian Renaissance Illuminations*, 1977, pls. 38–9). Further links with the north-eastern training of Matteo are in the gold writing on coloured grounds which are painted in a trompe l'oeil effect as if the page had been torn back to reveal text through a tattered hole (ff. 46, 55b, 56b and 57).

The subjects of the three principal illustrated pages are:

Folio 5. The Adoration of the Magi, large historiated initial c. 103mm. by 118mm., one of them resembling Charles V (with short beard, floppy hat, and his gift in the shape of a globe, one of Charles' emblems), crowds of mounted soldiers behind, landscape background; first words of text in gold on blue ground painted to resemble a piece of tattered vellum pinned to the page; full border including at the top the arms of Leo X and Charles V and at the foot those of de Carvajal surmounted by a Cardinal's mitre and a Jerusalem cross (he was Cardinal of Santa Croce in Gerusalemme) within a wreath of fruit held by putti; border including many birds, cornu-

copiae, caryatids, putti, snails, jewels, flowers, fruit, etc., on a liquid gold ground.

Folio 45b. The Crucifixion, full-page miniature c. 251mm. by 170mm., the Virgin on the left, St. John on the right, St. Mary Magdalene clasping the foot of the Cross, a phalanx of Roman soldiers behind and the centurion and another man on horseback discussing the Crucifixion, mountainous landscape background with partial view of Jerusalem; full border including at the foot an oblong miniature, c. 97mm. by 170mm., of Cardinal de Carvajal in his chapel kneeling at a prie-dieu before an altar which shows his arms on the front; the border includes 13 figures with panels showing Scriptural texts or with Instruments of the Passion, all within elaborate designs of coloured flowers and insects on a black ground dotted in gold.

Folio 46. The Elevation of the Host, large historiated initial c. 103mm. by 115mm., a priest raising the Host before an altar, attended by an acolyte with a candle; full border including at the foot the arms of de Carvajal surmounted by a crozier and within a wreath of fruit and flanked by naturalistic paintings of a sparrow, a blue tit, a hare and a greyhound; the corners include miniatures of Moses, David, Melchisedech and Elijah, each with scrolls (Exodus 12:6, Psalm 77:24, Genesis 14:18, and III Kings 19:6); the border includes three jewelled intaglios (Moses receiving the Law, Elijah fed by an angel, and the Israelites gathering manna), flowers, fruit, and naturalistic paintings of a pheasant, a peacock, a blue tit, a bullfinch, a chaffinch and a kingfisher, all on a black ground decorated in silver.

Binding

This is a very fine datable Roman gilt binding. "The gilding is in brilliant state and it is a handsome example of a rare school of Renaissance decoration. It comes from the same workshop as two unpublished bindings in the Chigi Library in Rome, both with the arms of Pope Leo X or Clement VII. Both are less elaborate than the present example – and indeed elaborately gilt Roman bindings of this period are very few" (A. R. A. Hobson in Dysons Perrins catalogue, p. 91).

Literature

Sir George Warner, *Descriptive Catalogue of Illuminated Manuscripts in the Library of C. W. Dyson Perrins, D.C.L., F.S.A.*, Oxford, 1920, no. 116, pp. 277–9, and pls. CIII–CV.

£40,000-60,000



44 (*greatly reduced*)

45 **Lectionary of Dominican Use, for the Sanctoral, in Latin, manuscript on vellum**

194 ll. plus 4 medieval flyleaves, original text (which ended on f.191) complete but added text at end incomplete, gatherings mostly of 12 ll. (xvii²) with catchwords, double column, 34 lines, written in dark brown ink in a regular rounded gothic liturgical hand, rubrics in red, capitals touched in red, **decorated initials throughout** (usually several on every page) from 2-line to 6-line in red or blue or both with elaborate penwork in the contrasting colour or both colours extending far up and down the margins, some medieval sidenotes, some wear and early repairs, a few small holes, some rubbing, stains and thumbing, generally a sound and clean manuscript, old (but post-medieval) tanned sheep over wooden boards, blue edges (365mm. by 248mm.)

[Rome, c.1400]



Provenance

Written for the Dominican Nunnery of San Sisto Vecchio in Rome, the first Dominican nunnery in Rome. The text is of Dominican use and it singles out with very big initials SS.Peter Martyr (f.45) and Dominic (at great length, ff.81–101b). It also distinguishes with large divided initials Roman feasts such as SS.Marcellinus and Peter (d.304), the Translation of St.Leo “ad urbem in ecclesia beati clementis” and, above all, with a 6-line initial on f.101b, St.Sixtus II (d.in Rome, 258). Upsidedown on the flyleaf, in a semi-literate hand in the late fifteenth or sixteenth century, is “Iste lectionario est monasterii sancto Sisto” followed (after a gap) by a smudged word that seems to be something like “vetane urbe”.

Text

This is a huge and handsome Lectionary, well-written. Many of the readings are preceded by explanatory rubrics giving details of the authors. The readings for Thomas Becket, for instance, are prefixed by an account of off when Becket was martyred. The volume opens with the Vigil of St.An-drew (29 November) and contains the Sanctoral to St.Katherine (25 November the next year) followed by Lections for Saturdays and a Lection on the Image of Christ. It ends on f.191. Lections added later on the last pages include SS.Wenceslaus of Bohemia and Edward the Confessor.

£1,200-1,800

- 46 **Bartolomeo da San Concordia, *Summa Casuum*, the alphabetical dictionary of canon law, in Latin, followed by a Table of Contents, and John of Fribourg, *Confessionale*, in Latin, manuscript on vellum**

179 ll. (2 blank) plus 2 original flyleaves and original pastedowns, a further blank cancelled after f. 169, text complete, gatherings of 10 ll., with catchwords, double column, 50 lines, written in brown ink in a small gothic bookhand, very few headings in red, paragraph-marks throughout in red, capitals touched in yellow, **decorative initials throughout**, in red or blue with penwork in the contrasting colour, mostly 4-line (and usually several on each page) but up to 10-line for the beginning of each alphabetical section, **two very large decorated initials** (13- and 17-line), one in red and blue with penwork in red, blue and black, infilled with yellow (f. 1), and the other in red within decorative black frame (f. 170), some early sidenotes, a few minor stains and insignificant holes at ends, generally fine, well-made modern binding of wooden boards covered with an illuminated leaf of a Spanish Breviary of c. 1475 (leaves were sold by the Folio Society, 1960-61, and one reappeared in the sale in our rooms, 14 July 1981, lot 48) and a part leaf from a late medieval Italian choirbook, in a fitted brown case (222mm. by 155mm.)

[Spain] dated 9 June 1442

The manuscript is signed by the scribe on f. 165b, "Mariottus Nicolai S[ancti] xpistofori de Civitate Castelli scripsit die viiii Junii 1442", i.e. written by a scribe from Castile. Probably the book was made in Spain, though it could be Italian. There is a partially-erased contemporary inscription on the flyleaf, beginning "Liber iste qui Magistrutia seu pisanella ..." (no clearer by ultra-violet light).

Mariottus Nicolai xpistofori de Civitate
Castelli scripsit die viiii Junii 1442

Text

The manuscript comprises two major Dominican treatises on canon law. The first is the *Summa Casuum* of Bartolomeo dei Granchi da San Concordia (1250-1347, a Dominican of Pisa), for which cf. T. Kaeppli, *Scriptores Ordinis Praedicatorum Medii Aevi*, Rome, 1970, p. 436; it was first printed in Cologne in 1474. The colophon in the present manuscript records that the author completed the text in Pisa in 1338 during the pontificate of Benedict XII (1334-1342) and that he died on 2 July 1347. The second text is the *Confessionale* or *Summa Confessionum* of John of Fribourg (d. 1314), printed in some editions of Bonaventura; cf. P. Michaud-Quantin, *Sommes de Casuistique et Manuels de Confession au Moyen Âge*, 1962, pp. 49-50).

Folio 1. "Quoniam ut ait gregorius super ezechielem ..."
Folio 170. "Incipit prologus super confessionale fratris iohannis teotonici ordinis fratrum predicatorum. Simpliciones et minus expertos confessores ..."

£1,200-1,800

- 47 **Anthology of Medicine and Astrology, including Guido of Bologna, Utrum Eger Liberetur aut Non, William of England, De Urina Non Visa, Caciaguera, Aphorismi, Pseudo-Hippocrates, De Astrologia, Gentile da Foligno, De Diebus Creticis, etc., all in Latin, manuscript on paper**

76 ll. (5 originally blank) plus 6 original flyleaves, text apparently complete, single blanks cancelled after ff. 21 and 35 and 2 blanks after f. 45, early foliation (followed here) omits leaves after ff. 25 and 50, collation i¹⁰, ii¹², iii¹, iv¹², v-viⁿ, vii¹⁰, viii⁴, ix¹⁰, x⁶, mostly 31 lines, written in dark brown ink in a regular sloping humanistic cursive hand, headings in red, some capitals touched in red or yellow, many diagrams and symbols in red, initials and paragraph-marks in red or blue, some initials with contrasting penwork, **twenty-two pages with large or full-page diagrams and tables usually in red, black and yellow, coat-of-arms within a floral wreath on f. 1, many additions at ends including 2 drawings on first flyleaf (partly obliterated), and partial coat-of-arms on final flyleaf, some worming (especially towards ends), some stains and smudges, signs of use, generally in good condition for a paper manuscript, modern calf [by Bernard Middleton], earlier flyleaf loosely enclosed (216mm. by 127mm.)**

[North-East Italy, c. 1450-1480]

Provenance

(1) Perhaps written in the Veneto. The main watermark is the type of Briquet 11875-83 (Brescia, Venice, Padua, etc., c. 1430-c. 1460) and that of the original flyleaves is the type of Briquet 2488 (Treviso, 1467-8). The coat-of-arms is rather smudged, but was apparently simply *gules* and *azure*, a chevron *or*. A contemporary table of contents on the first flyleaf and a diagram on f. 36 are both signed "K.P." which may represent the owner's initials.

(2) E. H. W. Meyerstein, with his signature dated [28 May] 1909 on former flyleaf, and his bookplate dated 1911; apparently not in his sale in our rooms, 15 December 1952.

(3) J. F. T. Rodgers, *Fifty Books and Manuscripts*, cat. 3, no. 7, with plate.

Text

This is an anthology of fifteen different medical and astrological texts. In brief, they are:

1. *Folio 1*, "*In sciendo utrum eger liberetur au non . . . Hoc scire volentibus . . .*", advice for a sick man's friends and servants on whether he may recover, extracted from Ali Abenragel and Guido of Bologna (fl. 1321), Thorndike and Kibre col. 633, citing only one manuscript.
2. *Folio 12*, "*Liber de Ymaginibus super Signa duodecim ipsius Zodiaci, Volo ponere virtutem . . .*", on the signs of the zodiac, ending on f. 15, "*Expliciunt Ymages Signorum circa infirmitates Corporis*".
3. *Folio 15b*, "*Marsiliensis*" (name added), "*De urina Visa seu non Visa, Ne ignorantie vel potius . . .*", cf. Thorndike, *Hist. Magic and Exp. Sci.*, II, 1923, p. 488, "*Of Urine Unseen* written in 1219 by William of England, a citizen of Marseilles . . . is how to tell the nature of the patient's disease and the outcome of it from the stars and signs of the zodiac without inspection of the patient's urine".
4. *Folio 22*, "*De dominio Planetarum . . .*", lists and tables of signs of the zodiac and their relationship to parts of the body and illnesses.

5. *Folio 25a*, "*Pro sciendo Intentionem Querentis*, Dixit Alkindus quando volueris scire ...", *De Meditatione Cordis*, Thorndike and Kibre col. 448, citing 2 MSS.
6. *Verso of f. 25a*, "*Incipiunt Afforismi Magistri caraguera medici de faventia*, Maxime considerabis ...", *Aphorismi* of Caciaguera, a doctor of Faenza, Thorndike and Kibre col. 853, citing only one MS.
7. *Folio 29*, "*De modo & ordine facienda flobotomiam* ... Si volueris elligere horam alicui volenti celebrare flobotomiam ...".
8. *Folio 32*, "*De Fortitudinibus Planetarum*, Fortitudines planetarum sunt hec ...".
9. *Folio 34*, "*Aries, Cancer* ... sunt signa mobilia ...", with tables of the sun in the various signs.
10. *Folio 42*, "*Canon precedentium Tabularum ad inveniendum ascendentem* ... *secundum horalogios italicos*. Scias primo verum locum ...", followed by further tables.
11. *Folio 46*, "*Liber de Astrologia Ypocratis* ... Dixit ypocras qui fuit optimus medicus ...", Pseudo-Hippocrates, *Astrological Medicine*, Thorndike and Kibre col. 454.
12. *Folio 51b*, "*Incipiunt Capitula Almansoris Astrologi Stellarum oblata regi magno Saracenorum*. Signorum dispositio est ...", the *Capitula Almansoris* in the translation of Plato of Tivoli (fl. c. 1150).
13. *Folio 59*, "*Tractatus Gentilis Perusini de Diebus E Creticis*, Magister angele ...", *De Diebus Creticis* of Gentile da Foligno (taught at Padua, died at Perugia in 1348).
14. *Folio 63b*, "*De Aspectibus Lune cum Planetis*, Hec dies valet ad agendum ...", Thorndike and Kibre col. 598, citing only one MS.
15. *Folio 66*, "*Oro in conspectu dei mei* ...", followed on f. 67 by a heading "*De Diebus Creticis*".

£1,200-1,800

48 Virgil, Eclogues and Georgics, in Latin, illuminated manuscript on vellum

50 ll., plus old flyleaf, complete, gatherings of 10 ll. with one catchword, 31 lines, written in dark brown ink in a small and regular slightly sloping humanistic hand with some gothic elements, some flourishes, first letters of each line set slightly apart from the text and written in flourished capitals, 2-line initials in bright red or dark blue, **five large historiated initials** (5-line) showing half-length figures in full colour against diaper or decorated grounds with coloured initials on burnished gold grounds with long sweeping coloured leafy extensions far along 2 margins terminating with gold bezants, a few slight stains and spots of rubbing, a few tiny marginal wormholes in first and last leaves, minor rustmarks on f. 1 offset from fittings on an earlier binding, generally in good condition, old (perhaps seventeenth- or eighteenth-century) limp vellum, spine-title in ink, paper pastedown, m.e. (207mm. by 147mm.)

[North-East Italy, early fifteenth century]

A handsome manuscript of the greatest Latin poet, complete, and with five miniatures.

Text and Decoration

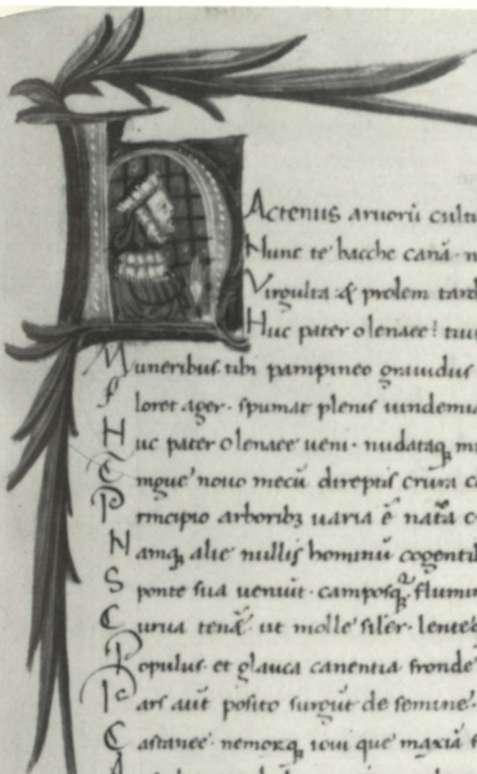
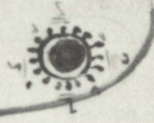
The Eclogues, composed between 42 and 37 B.C., are Virgil's earliest published works and became the principal models for the pastoral theme in renaissance art and literature from Petrarch and Boccaccio to Spenser and Shakespeare. The Georgics, written between 37 and 30 B.C., are on agriculture (and thus on man's relationship with nature, another theme important in the Italian renaissance), dealing in each of the four books with the cultivation of crops, trees, cattle and bees. The present manuscript belongs well within the first half of the fifteenth century. There is a 2-line erased inscription at the end of the text, apparently in the scribe's hand and scarcely less illegible by ultra-violet light.

There are five historiated initials, each showing half-length figures in profile dressed as renaissance courtiers but presumably representing Virgil in each case.

Folio 1. "Titire tu patule . . .", the first Eclogue, followed by II (f. 2), III (f. 3b), IV (f. 5), V (f. 6), VI (f. 7b), VII (f. 9), VIII (f. 10), IX (f. 12) and X (f. 13), ending on f. 14, "... ite Capelle. finis".

Folio 14b. "Quid faciat laetas segetes . . .", Book I of the Georgics, followed by Books II (f. 23), III (f. 31b) and IV (f. 41), ending on f. 50, "... sub tegmine fagi. Georgicorum liber ultimus explicit".

£3,000-5,000



Actenus aruorū cultus a' fydora celi
 Hunc te hacche canā· nec nō siluestria tecum
 Virgulta & prolem tarde crescentis oliuae'
 Huc pater olenace! tuus hic omnia plena
 Muneribus tibi pampineo gnuudus autūno
 f'loret ager· spumat plenus uindemia· labris
 Huc pater olenace ueni· nudataq; musto
 mgue' nouo mecū direptis crura coturnis
 incipio arboribz uaria ē natā creandis
 Namq; alie' nullis hominū cogentibus ipē
 S'ponte sua ueniūt· campōq; flumina late'
 Curia tenē' ut molle' filer· leueq; genūte'
 Populus et glauca canentia fronde' salicta'
 Icar' aut' posito surgūt de semine'· ut alie'
 Castaneē· nemorēq; ioui que' maxia frondet
 Aesculus· atq; habite' gnus onicula quercus
 Pullulat ab radice' alijs densissima filua'
 Vt cenatis· ulmūq; etiam parnasia laurus
 Parua sub ingenti matris se subigit umbra'
 Hos natura modos p'mū dedit· his genus omē
 Siluariū fructuūq; iurer· nemorūq; sacroq;
 Sunt alij quos ipē uia sibi repperit usus
 Hic plantas tenero abscondens de corpore matris
 Leposuit sulcis· hic sterpes obnuit aruo
 Quadrida'sq; fudes· & acuto robore' nallor
 Siluanūq; alie' pressor propugnīs arcus
 Expectant· et uia sua plantaria terra'
 Nil radices egent alie' sumūq; putator'
 Haud dubitat tre' referē mandare' cacumē
 Quin & caudicibus secus mirabile dictu



118 ll., text complete, 2 blanks cancelled at end, gatherings of 8 ll. throughout, with horizontal catchwords, 21 lines, written in dark brown ink in a careful and regular round humanistic hand, headings in red and sometimes in capitals, chapter numbers in red set out into the margins, about eighty-five 2-line initials in burnished gold outlined in black or in deep blue, five large white-vine illuminated initials in burnished gold with thin vine stems infilled with red, brown, pea green and blue with an all-over decoration of tiny yellow dots, full border on first page in elaborate design of hairline stems with very many tiny gold leaves and a few coloured flowers and birds, coat-of-arms at foot of first page held by 2 putti beneath a draped canopy set in a grassy field between 2 trees, the arms partly retouched, outer edge of f.1 damp-stained just affecting decoration, erasure at end of last page, occasional slight marks and smudges, generally in very fine condition, modern orange-brown morocco gilt, Hornby crest gilt on upper cover, probably by W.H. Smith [Douglas Cockerell] though unsigned (198mm. by 137mm.)
[Italy, perhaps north-west, c. 1450–75]

Provenance

(1) The arms on f.1, *gules a bend sable*, are heraldically improbable and seem to have been altered. There are erased inscriptions on ff.4 and 118b; the former seems to include the words "... sancti hieronimi de ...".

(2) George Dunn (1865–1912) of Woolley Hall, nr. Maidenhead; not apparently in his sales in our rooms, 1913–17.

(3) Charles Harry St. John Hornby (1867–1946), his MS.63.

(4) Major J.R. Abbey (1894–1969), JA.3205, bought from Hornby's executors on 15 September 1946; not included in the catalogue of Major Abbey's Italian manuscripts by J.J.G. Alexander and A.C. de la Mare, 1969, nor in the Abbey/Hornby sales in our rooms, 1974–5.

Text

St. Martin, the converted Roman soldier who became bishop of Tours in 370 A.D. and died in 397, was an active missionary and was one of the first recognised saints who was not a martyr. Sulpicius Severus (c. 360–c. 420), a lawyer in Aquitaine, knew him personally and was converted by him c. 394. His biography of St. Martin, written in the saint's lifetime (with a final chapter added later), is a prime historical source for fourth-century Roman Gaul and for the early church in France. It is printed in Migne, *Pat. Lat.*, XX:159. Only three manuscripts, two of them part of composite collections of saints' lives, are listed by de Ricci, *Census and Supplement*.

Folio 1. "*Prologus Severi de Vita Sancti Martini Episcopi incipit feliciter. Plerique mortales studio . . .*"

Folio 4. "*Incipit liber primus de Vita Sancti Martini. Igitur martinus sabbaria pannoniarum oppido . . .*", ending on f.118b, "... ducdecim extiterunt. *Explicit Transitus Sancti Martini Episcopi et Confessoris. LAUS DEO.*"

Illumination

The illuminated border on f.1 is very unusual and shows the mixture of French ivyleaf borders and Italian style that is associated with towns like Genoa in the extreme north-west of Italy within the territory of what had been Gaul in St. Martin's time. The white-vine initials, distinguished by their all-over patterns of tiny yellow dots, are on ff.1, 30b, 71, 91b and 110b.

£6,000-8,000

PROLOGVS SEVERI DE VITA
SANCTI MARTINI EPISCOPI
INCIPIIT FELICITER

MLERIQ mortales studio &
glorie seculari inaniter de
diti exinde perennem vt
putabant memoriam nois
sui quesierunt. siuitas
clarorum uiuorum stillo
illustrassent. Que res utiq non penne
quidem sed aliquantulum tamen con
cepte spei fructum afferebat. quia &
sui memoriam licet in cassum propaga
bant & propositis magnorum uiuorum
exemplis non parua emulatio legentibus
excitabatur. Sed tamen nihil ad
beatam illam eternamq uitam hec eo
vita pertinet. Quid. n. aut ipsis occa
sura cum seculo scriptorum suorum glia
proluit. aut qd posteritas emolumentu



50 **The Books of Solomon, Proverbs, Ecclesiastes, Song of Songs, Wisdom and Ecclesiasticus, in Latin, with the Prologues of St. Jerome, illuminated manuscript on vellum**

180 ll., lacking single ll. after ff. 44 and 58 and 2 ll. after f. 95, 2 flyleaves cancelled at beginning, else complete, gatherings mostly of 8 ll. (xxiv²) mostly with catchwords, 23 lines, written in dark brown ink in a gothic liturgical hand, headings and chapter numbers in red, capitals touched in yellow, **approximately 120 large illuminated initials with full-length borders**, the initials 4-line in branching or scroll-work designs in blue and red-brown with delicate tracery in red or liquid gold, the borders finely painted in several styles including coloured flowers and acanthus leaves usually on parti-coloured grounds, sometimes naturalistically painted, sometimes with banderoles held by parrots or by a pheasant, change of illuminator after f. 113b and thereafter the initials are in green and blue with delicate tracery in liquid gold and silver and the borders are wider and without coloured grounds, **two miniatures with full borders**, the miniatures 8-line (approximately 55mm. by 43mm.), and the borders including birds and scrolls and a coat-of-arms surmounted by a mitre, damp stains in outer margins of most leaves (especially towards the beginning) affecting some illumination and causing some smudging and off-setting on facing pages, upper inner margins of first few ll. defective and partly repaired (tear going into the miniature on f. 3, with creasing, but nothing missing), some buckling of the vellum, generally sound, **eighteenth-century French red morocco gilt**, spine in compartments gilt, marbled endleaves, upper joint broken, g.e. (233mm. by 160mm.)

[Northern France, late fifteenth century]

Provenance

(1) Two pages have the arms of Cominges (*argent*, a cross *paté gules*) and on f. 66 these are surmounted by a mitre and crozier with the motto "**Ad Laudem Domini Nostri Ihesu**". The only abbot or bishop of the Cominges family reasonably consistent in date was **Jean-Roger de Cominges, Abbot of Foigny Abbey** in 1516 (*Gallia Christiana*, IV, p. 454, and Anselme, *Hist. Généalogique*, II, p. 641). The Cistercian Abbey of Foigny was founded by St. Bernard himself in 1121 in the diocese of Laon (now of Soissons), a daughter-house of Clavaux. At least 6 of its manuscripts are now in the Bibliothèque Nationale (Delisle, *Cab. des Mss.*, II, 1874, p. 366).

(1) Alexander Courtmans, with two French verses on sheets pasted at ends in a fine sixteenth-century italic hand, the first signed A.C. and the second A.C.S.P. with the S-fermé.

(3) Exhibition label, recording the gift of the book in 1895 by Mrs. G.S. Gibson.

Text

This is a luxury manuscript of the Books of Solomon, comprising Proverbs (f. 3) preceded by two Prologues beginning on f. 1 "*Incipit prologus in libros eisdem salomonis, Tribus nominibus . . .*" (Stegmüller no. 343); Ecclesiastes (f. 45) preceded by a 9-line explanatory note in red and Prologue (Stegmüller no. 462); Song of Songs (f. 59); Wisdom (f. 66) preceded by an 8-line explanatory note in red and Prologue (Stegmüller no. 468); Ecclesiasticus (f. 96), ending on f. 179b, "*. . . si peccaverit vir iste*".

Illumination

The manuscript has two miniatures and about 120 fine illuminated borders of finely painted flowers and acanthus leaves on parti-coloured



Davidic sa-
lomonis
fili dauid
regis israel ad scien-
das sapiētiās et disci-
plinā: ad itelligēda
uerba prudētie: et in
sapiēda eruditio-
nes doctrine iusticiās: et iudiciū et c-
quitates. Ut detur pueris astutia et
adolescenti sciētia et intellectus. Audiēs
sapiēs sapiētiā erit: et itelligens gu-
bernacula possidebit. A iaduertit pa-
lola et interpretationē uerba sapiē-
tiā et enigmata eorū. Timor dñi pri-
cipiū sapiētie. Sapiētiās atq; dot-
nā stulti despiciūt. Audi fili mi di-
sciplinā patris tui: et ne dimittas
legē matris tue. ut addat grā capi-
ti tuo: et torques collo tuo. Fili mi
si te lactauerit peccatores: ne acquie-
scas eis. Si dixerit uenite nobiscū
insidiemur sanguini abscidamus

grounds with delicate tracery, sometimes with elaborate scrolls and parrots and grotesques. The style is unusual and the colours crisp. There is a change of artist from f.115 onwards. The miniatures are on ff.3 and 66 and both show Solomon enthroned addressing groups of men (a nineteenth-century description erroneously calls this Charles VI). The style is that of the Bourges school of artists who worked in the circle of Jean Colombe.

£3,000-5,000

Titus Livius, De Bello Punico Secundo Libri Decem, the Third Decade of Livy's History of Rome, in 10 books, in Latin, illuminated manuscript on vellum

240 ll., *probably lacking about 150 ll. altogether, Book III (or XXIII in the modern numbering) complete and Books IX and X (or XXIX and XXX) very nearly complete, lacking 1 leaf at beginning and 2 at end, gatherings mostly of 8 ll. with vertical catchwords, 24 lines, written in dark brown ink in a regular slightly backward-sloping humanistic minuscule, opening words of each book in capitals, headings in pale red capitals, five large illuminated initials in burnished gold with sketchy white-vine tendrils infilled in pink, blue and pale green with white tracery, some medieval sidenotes towards the beginning, a few slight stains, partly disbound, many ll. and bifolia detached and loosely inserted not necessarily in the correct order, some ll. with tape guards where they have been mounted (or intended to be mounted) separately, the leaves generally very clean and handsome with wide margins, eighteenth-century Italian orange-brown sheep, title gilt, defective, g.e. (223 mm. by 158mm.)*

[Italy, possibly Naples, c. 1450-75]

Provenance

(1) Written in Italy; there are pencil notes on the flyleaf in German; sale in our rooms ("The Property of a Lady"), 24 January 1950, lot 461.

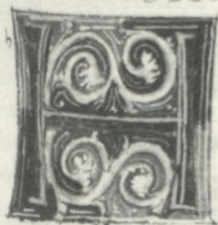
(2) Otto F. Ege.

Text

Livy's great history of Rome (highly praised by Petrarch and called infallible by Dante) circulated in the Middle Ages as a series of separate volumes. The present volume comprises the Third Decade, with Books XXI-XXX, but this was regarded as a separate work and the Books are numbered here from I to X. It is the history of the Second Punic War (219-201 B.C.) with the account of Hannibal crossing the Alps and invading Italy, the disastrous Battle of Cannae and the eventual victories of Scipio Africanus. The manuscript which was the archetype for Books XXI-XXV in the Middle Ages is now B.N.ms.lat.5730, of the fifth century. Another manuscript of the same text, made for Leonello d'Este, was lot 56 in the sale in our rooms, 13 July 1977. When the present manuscript was sold in 1950, it was described as having "upwards of 300 leaves". Leaves were described in

que ad eam diem firma steterant. tum labare coe-
 punt nulla profecto alia de re q̄ qđ desp̄are coepe-
 runt de impio. Defecere at̄ ad p̄enos hī p̄p̄li. Ante
 lam callatini. hyrpini. apulorū. ps. samnites p̄ter
 pentros. bruti omnes. Lucani et p̄ter hos surreti-
 ni. et grecorū omnis ferme ora. tarentini. metapon-
 tini. crotonenses. Locriq̄. et cisalpini omnes galli.
 Nec in ee clades defectionesq̄. sociorū mouerunt ut
 pacis unq̄ mentio apud rō fieret. Neq̄. ante consul-
 tō aduentum. nec postq̄ is rediit renouauitq̄. memo-
 riam acceptae cladis. quo in t̄p̄e ipso adeo magno
 aīo ciuitas fuit. ut consuli ex tanta clade cuius ipse
 cā maxima fuisset. redeunti. et obuiam itum frequē-
 ter ab omnib; ordinib; sit et gratie actie qđ de repu-
 non desp̄asset cui qđ carthaginensium ductor fuisset
 nihil recusandum supplicii foret.

LIVII DE SECVNDO BELLO PVNICO EXPLIC
 LIBER SECVNDVS. INCIPIT TERTIVS.



AEC HA. POST CANNENSE
 pugnam. Castra capta ac direpta.
 confestim ex apulia in samnium
 mouerat accitus in hyrpinos a sta-
 tio pollicente se complam traditurum. Complam
 erat trebius. nobilis inter suos. s; premebat eum co-

Otto Ege's portfolio, *Fifty Original Leaves from Medieval Manuscripts*, no. 39. One was sold by Messrs. Quaritch, cat. 1036, 1984, no. 5, with plate. ("A classical text in a sophisticated humanistic hand. Because humanist manuscripts were seldom discarded . . . single leaves are rare").

The text opens here in Book XXI, II, 6, ". . . [lac]titia dolores . . ." and breaks off in Book XXX, XLIII, 9, "ut primos lapides [silices . . .]". The large illuminated initials are on ff.36, 76*b*, 113, 144*b*, and 207*b*.

£1,500-2,500

- 52 **Missal, in Latin, comprising a Calendar, the Temporal, part of the Canon, the Sanctoral, the Common, votive Masses and various Sequences, illuminated manuscript on vellum**

125 ll., lacking at least 197 ll. (see below) of which the largest lacunae are 50 ll. after f.4, 50 ll. after f.53 and at least 36 ll. after f.64, gatherings mostly of 10 or 12 ll., double column, written by several scribes, 31–32 lines, written in dark brown ink in various gothic liturgical hands, rubrics in red, capitals touched in red, **many pages of music with nagel-schrift neums**, calligraphic initials touched in red, **painted initials throughout in red and blue** (usually several on every page), some larger initials divided red and blue with penwork in both colours, **one illuminated initial** (f.87) in colours and burnished gold, very many medieval annotations, sidenotes, alterations, added prayers, etc., in many hands, much used, very worn, many leaves rubbed and stained and some slightly defective, partly dismembered and some single leaves and bifolio loosely inserted (some with prices marked in pencil), still a massive and imposing manuscript, seventeenth-century blind-stamped white leather over heavy wooden boards, remains of clasps and catches, binding very rubbed and stained and slightly defective (357mm. by 262mm.)

[Germany, probably Warburg, first half of the fourteenth century]

Provenance

(1) The Parish Church of St. John the Baptist, Warburg (nr. Paderborn, about 100 miles N.E. of Cologne) with seventeenth-century notes of re-binding on flyleaf, "Hic liber ad usum Ecclesiae parochialis Sancti Johannis Baptistae renovatus est Warburgi anno [1]682, 9 Junii". This inscription has previously been read as referring to Würzburg and it was noted in 1947 that St. Kylian of Würzburg was in the Calendar; however there are many other north German and Rhineland feasts in red too, including SS. Boniface, Odalric, Menulf, 11,000 Virgins, Autbert, etc. The binding no doubt dates from the 'renovatio' of 1682.

(2) Dr. Leander van Ess (1772–1847), of Darmstadt; no. 131 in his catalogue *Sammlung und Verzeichniss Handschriftlicher Bücher*, Darmstadt, 1823; this number is on the spine too.

(3) Sir Thomas Phillipps (1792–1872), MS.516; sale in our rooms, 1 December 1947, lot 92.

(4) Otto F. Ege.

Text

The manuscript comprises a Missal, the most central volume of medieval liturgy. There is medieval foliation in several sequences. The Calendar was unfoliated. The Temporal was foliated in black ink in roman numbers in the centre of the upper margins. The Canon was unfoliated. The Sanctoral was foliated from 1 again in roman numerals in the centre of the upper margin and in arabic numbers in red on the right-hand side of rectos; this ceases from 78 in that sequence (f.92 in the manuscript as it survives).

A sinister annotation on f.57 (clxxvii in the first sequence) suggests that the volume might once have been used in a Black Mass: “NB. Anno 1647 fuerunt facti obsessi diabole a veneficis arte magica in hac dioecesi ultra 300 homines”.

The manuscript is now very imperfect. At least 197 leaves are certainly missing: 50 after f.4, 1 after f.8, 1 after f.9, 3 after f.20, 2 after f.21, 3 after f.22, 4 after f.23, 3 after f.38, 2 after f.51, 50 after f.53, 4 after f.54, 2 after f.56, 10 after f.59, 3 after f.60, 1 after f.61, an unknown number after f.62, 2 after f.63, at least 36 after f.64, 1 after f.65, 1 after f.76, 10 after f.91, 1 after f.92, 3 after f.102, 2 after f.110 and 2 after f.115. In fact, the earliest published description of the volume by Van Ess in 1823 describes it as having 322 leaves. By a neat sum, 322 (1823 description) minus 197 (accounted for missing) is 125 (still present). Single leaves from the manuscript were described by the Staff Loan Fund Association, Lima Public Library, Ohio, c. 1953, no. L.37, and as no. 22 in Otto Ege's portfolio of *Fifty Original Leaves from Medieval Manuscripts*.

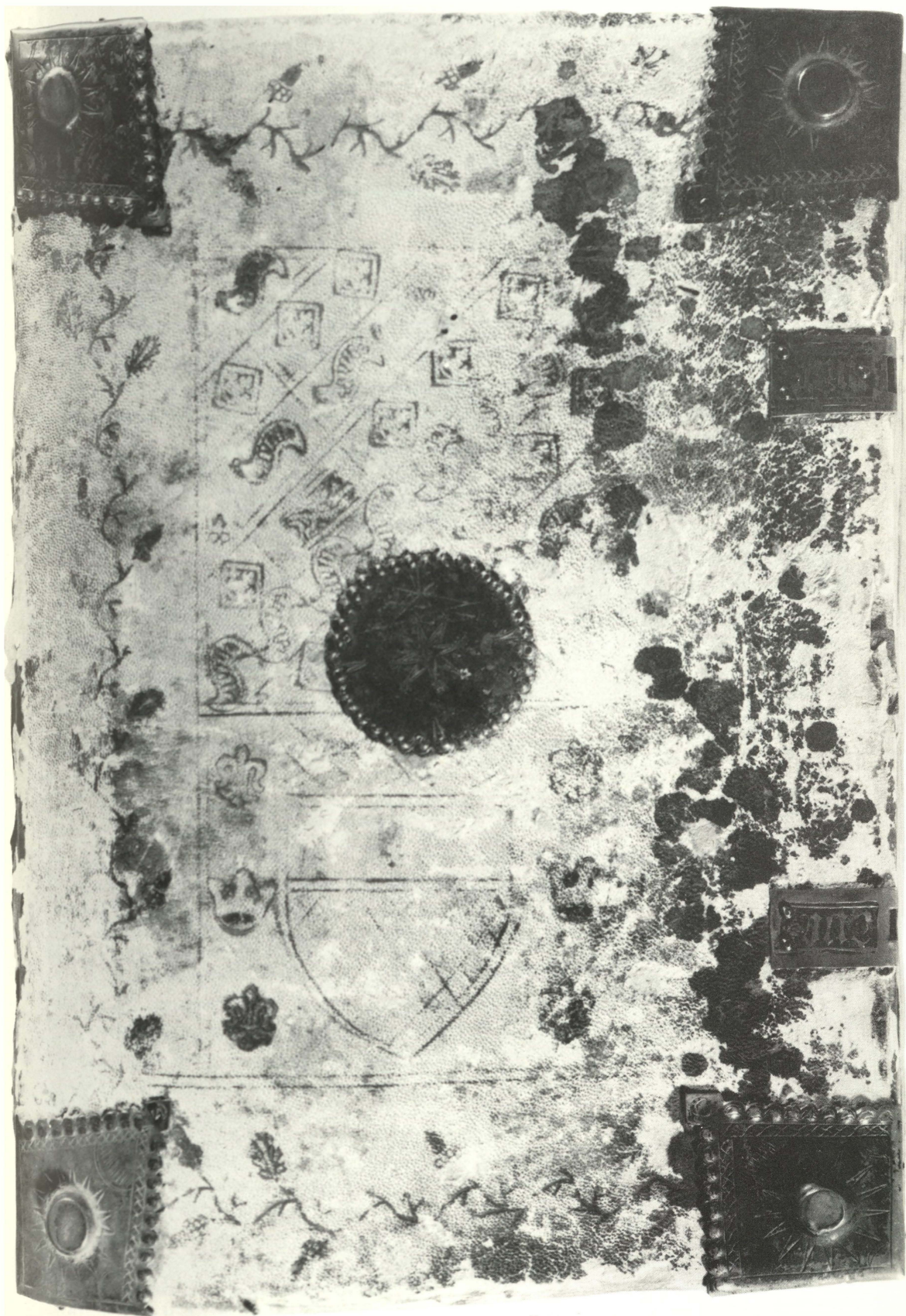
£1,500-2,500

- 53 **Breviary of Franciscan Use, in Latin with many rubrics in German, comprising the summer portion of a Breviary with the Temporal from the beginning of Lent, the Sanctoral from St. George (23 April) to St. Katherine (25 November), and the Common, with an added office for St. Louis of Toulouse, manuscript on vellum**

418 ll., lacking several ll. at beginning, 2 after f. 16, an uncertain number of ll. after f. 136 (at least 4, probably more), single ll. after ff. 157 and 249 and a blank at end, else apparently complete, gatherings mostly of 12 ll. (iii, x¹⁰, xii¹²⁺⁴, xxx and xxxvii¹⁰, xxxviii⁶) with catchwords, double column, 24 lines, written in dark brown ink by more than one scribe in a large gothic liturgical hand, rubrics in red, capitals touched in red, some versal initials in red or blue, **decorated initials throughout** (2-line) in red or blue with contrasting penwork, **thirty large decorated initials** (3- to 7-line) in divided red and blue with penwork infilling and extensions in both colours and on f. 243b in green and yellow also, many additions, much used, outer lower edges of most ll. very thumbled and sometimes slightly defective, 8 blank margins partly cut away (with some slight loss of text), many ll. rubbed and with stains or cuts, generally (however) a strong unsophisticated manuscript on thick vellum with wide margins preserving prickings and guide-words for the rubricator, **medieval blind-stamped binding** of red leather over square-edged wooden boards, ruled in compartments, outer border stamped with branching stem decorated with floral and acorn stamps, central compartment on upper cover divided into two sections of which the upper part is ruled in a saltire pattern and stamped with a crown in a saltire, a dragon and a scroll apparently lettered "avilla", and of which the lower compartment has an armorial shield between stamps of a crown and a fleur-de-lys, central compartment on lower cover ruled in saltire design and decorated with floral tools, metal bosses in each corner of covers engraved with radiating suns between crescent moons, circular central boss on upper cover engraved with an 8-pointed star and lozenge-shaped boss on lower cover (perhaps later) lacking central piece, clasp stubs and catches, one clasp loose in an envelope ("Mr. Ege - We are very sorry about this broken strap and don't know how it happened . . ."), binding very worn, many stamps worn away, rebaked with most of old spine laid on, other defects, in a case in a fitted calf slipcase, gilt title (311mm. by 220mm.) [Germany, fourteenth century]

A huge Breviary in a remarkable binding decorated with a ruled armorial shield similar, but not identical to several illustrated by F. A. Schmidt-Künsemüller, *Corpus der Gotischen Lederschnitteinbände*, 1980. Medieval armorial bindings are very rare. The binding, furthermore, appears to be signed. The little scrolls seem to be inscribed "avilla" in gothic script (first 2 letters not certain); no binders of this name are recorded by Weale, Goldschmidt or Kyriss. The text of the Breviary is Franciscan with full offices for St. Francis (ff. 292b-317b, and his Translation, ff. 142-145b) and St. Clare (ff. 142-145b). The Office for St. Louis of Toulouse (canonised in 1317) is added in a different hand. Other offices include the 11,000 Virgin, St. Boniface and St. Elizabeth of Hungary. Many rubrics are in German, a feature which sometimes indicates use by nuns. There is a printed upper cover "No. 349 (11)". There are 2 cuttings from old sale catalogues, one of them probably Sotheby's, c. 1900. From the collection of Otto F. Ege.

£2,000-3,000



53 (considerably reduced)



De principio nescit deus reli-
et tñ. Terra autē erat inanis et
vacua. et tenebre erant sup facie
abissi: et spūs dei ferebat sup
aquas. Dixitq; deus, fiat lux
Et facta ē lux. Et vidit de⁹ lucē
q̄ esset bona: et dimisit lucē a
tenebris: appellavitq; lucē diē
et tenebras noctē, factūq; est
vespere et mane dies vn⁹. Dixit
quoq; de⁹ fiat firmamētū in
medio aquar: et diuidat aq̄s

ab aquis; Et fecit de⁹ firmamē-
tū: et dimisitq; aq̄s q̄ erant sub fir-
mamēto ab aquis q̄ erant super
firmamētū. Et factū ē ita. Voca-
uitq; deus firmamētū celū: et
factū ē vespere et mane dies scđi-
dus. Dixit vero deus. Cōgregēt
aque que sub celo sūt in locum
vnū: et appareat arida. factū
q; ē ita. Et vocauit de⁹ aridā ter-
rā: et aggregationēq; aquar appel-
lauit māria. Et vidit deus q̄

- 54 Bible, in Latin, from Genesis to Ruth, with the Prologues of St. Jerome, followed by a table of chapters for Genesis and Numbers, illuminated manuscript on vellum

160 ll., complete, gatherings of 8 ll. throughout with some alphabetical leaf signatures, double column, 34 lines, written in dark brown ink in a calligraphic gothic bookhand, headings in red, running-titles in red, capitals touched in red, **chapter initials throughout** (3-line) in red or blue, often with fine flourishing, 3-line heading on f. 1 in burnished gold script, **eight very large historiated initials** (one 9-line, others 11-line) in full colour and highly burnished gold within elaborate leafy frames and with penwork or painted leafy surrounds, **half-page miniature** within burnished gold frame, slight rubbing and stains, a few signs of use, generally in **very fine condition** with wide margins with many prickings intact, **contemporary blind-stamped binding** of tanned leather over heavy wooden boards sewn on 6 bands, ruled with frame and diaper pattern and stamped with floral tools and lozenge-shaped rosettes, lilies, quatrefoils, etc., nine (of ten) elaborate pierced metal fittings in foliate designs, metal fittings for stubs of clasps (clasps themselves lacking) and catches, binding very worn, partly defective, extensively rebacked, joints cracking (425mm. by 300mm.)

[Austria or Bohemia], 1507

A finely illustrated, dated monumental Bible.

Provenance

(1) The manuscript is dated at the end of the text “1.5.0.7. & nonas februaris”, i.e. 5 February 1507. The book was probably made for monastic use, perhaps Cistercian or Carthusian to judge from the *punctus flexus* punctuation, in Austria or Bohemia (see below). There is an eighteenth-century number “Nr. 78” on the pastedown. Many Austrian monastic libraries sold select manuscripts in *Verkaufswellen* in the early 1930s.

(2) Sale in our rooms, 9 November 1931, lot 216, to Marks.

(3) Otto Ege, of Cleveland, Ohio; bought in 1932 from E. Dawson, Los Angeles.

Text and Decoration

The tradition of giant Bibles for lectern use, begun in the romanesque period, was revived in the Low Countries and Rhineland in the early to mid fifteenth century. (The Gutenberg Bible was no doubt intended to capitalise on this renewed market.) By the later fifteenth century giant illustrated Bibles were being made in south east Germany and Bohemia: a celebrated example is the Furtmeyr Bible made in Regensburg c. 1470 (Munich, Staatsbibliothek, and former Öttingen-Wallerstein collection now in Augsburg). The present volume has a spectacular half-page miniature (200mm. by 205mm., about 8 inches square) and eight fine historiated initials (about 90mm. by 95mm.). They are in full colour with decorated highly burnished gold, set on multicoloured panels with delicate foliage and scrollwork decoration. The style is typical of upper Austrian miniature painting of the later fifteenth century, such as Berlin Kupferstichkabinett nos. 1235 and 1902 (cat. by Wescher, 1931, p. 213, fig. 209) and the work of the Salzburg artist Ulrich Schleier (fl. 1457-1490) who travelled to Vienna in 1477 and then to Hungary and Transylvania. Related Bohemian manuscripts include a Pontifical of the bishop of Cracow,

Explint plog? Incipit argumētū.

indit rā victor pplo: et per singula
vrbes, viarū, mōtes, flumina, torē
tes atq; cōfinia ecclie reditq; hien
sālē spiritualia regna dēfinit.

Explint argumēti. Incipit lib. i. ioseph.
De ioseph q̄lter recepit̄ em̄ loni
morfi. et eius educto ad p̄ncipes de
trāsmicatione iordani. Cap. primi



Factū ē post mortē moysi senū do
minū ut loqueret dñs ad ioiue filiū
nūū mīstrū moysi: et diceret ei. Quo
ses senū meū mortuū ē: surge et nā
si iordanē ubi tu et oīs ppl's teni in
fīā quā ego dabo filius isrl'. Den lo
nū quē calcantur vespigū pedis v
vobis tradā? sinit lonit' sū moysi.
A deserto et libano vsq' ad flum
inū magnū cūstare oīs fīa thap
vsq' ad mare magnū tōi solis ori
tū? ait tūm' v. dñs ill' pccit vobis
resistere mītis dieb' vite me. Sinit
fīū nī moysi. ita eiū teni: nō dimir

dated 1504 (Cracow, Czartoryski Mus., MS. 1212; cf. *Bull. Soc. Fr. de Reprod. de Mss. à Peintures*, XVIII, 1935, pl. XXXI), and a Lectionary in Czech dated 1505 (Berlin, Kunstgewerbemuseum Inv. F. 398; cf. exhib. *Zimelien*, Berlin, 1975-6, no. 161, pl. on p. 248).

The subjects of the miniatures are:

Folio 1. St. Jerome in his study, reading from an open book as his lion looks up; behind is his library and his hourglass is on a shelf. The initial includes scrolls with the letters "S" and "I" (no doubt Sanctus Iheronymus) and the border includes a bird and an insect.

Folio 6b. The Creation of Eve set in the Garden of Eden among animals and birds, all within a circular composition of concentric rings of sea, air, fire, the firmament and Heaven within a rectangle with four angels blowing winds. The figures of God and Eve are copied from the woodcut on f. VIb of the Nuremberg Chronicle (Koberger, 1493) and the circular composition of concentric spheres with the four winds in the corners is probably based on the Nuremberg Chronicle woodcut on f. Vb.

Folio 37b. Moses taking off his shoes before the Burning Bush, set in a pastoral landscape with sheep grazing and swans and ducks on a meandering river.

Folio 62. Moses seated on a bench in the wilderness explaining the Law to two Israelites.

Folio 78b. God appearing in the sky to Moses and a group of Israelites gathered by their tents in the wilderness.

Folio 102. Moses in an elaborate pulpit preaching to the Israelites in the wilderness.

Folio 124b. Joshua, dressed in silver armour, leading the assault to Jericho as his soldiers blow trumpets before the medieval walls of the moated town.

Folio 140. Samson killing the lion (Judges 14), set in a fine landscape.

Folio 155b. Naomi and Ruth addressing each other across a river in a landscape.

Literature

S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, II, 1937, p. 1938, no. 6.

£12,000-18,000



THE ARENBERG MISSAL,
ILLUMINATED BY THE MASTER OF CHARLES V

- 55 Missal, in Latin, comprising the Temporal from Christmas Eve to Pentecost, the Ordinary and Canon of the Mass, and the Sanctoral from the Purification of the Virgin to All Souls, in Latin, illuminated manuscript on vellum

108 ll. plus original flyleaf, complete, single blanks cancelled after ff. 3 and 108 and 2 blanks cancelled after f. 75, gatherings mostly of 8 ll. (i⁴, vii-x⁶, xi¹⁰, ix¹⁰) with horizontal catchwords and alphabetical leaf signatures beginning after the 3 preliminary ll., ruled in purple with first 2 and last 2 lines ruled right across, double column mainly 24 lines (the Canon 18 lines), written in black ink in several sizes of a very skilful calligraphic gothic liturgical hand, rubrics in bright red, some rubrics underlined in red, capitals touched in red, **painted initials throughout in red or blue**, 1- to 2-line, sometimes with flourished decoration, **thirty large richly illuminated initials** (3- to 5-line) in designs of flowers and acanthus leaves on panelled framed grounds painted in delicate colours and liquid gold often including trompe-l'oeil pearls hanging from gold mounts, **twenty rectangular miniatures** (about 82mm. by 85mm., column width, 7 lines high) very finely painted in full colour and liquid gold within gold and brown frames, **full-page miniature within full border and full border on the facing page**, the borders within gold and brown frames and including angels, naturalistic flowers, fruit, insects, acanthus leaves and emblems and a kneeling figure of Marcus Cruyt with his arms and motto, very slight rubbing of full-page miniature, two spots of candle wax, outer corner of that page with minor rubbing (affecting the edge of the robe of the kneeling figure), a small smudge on outer edge of border on facing page, a slight smudge on f. 23b, f. 99 with vertical crease, the face in the miniature on f. 8b a little rubbed, other slight marks and signs of use, liturgical additions on f. 55 and on end flyleaf, generally in **extremely fine condition** with wide margins, **contemporary binding** of red-stained tanned leather over wooden boards sewn onto 6 double bands, ruled with triple lines in double framed compartment infilled with lattice hatching, binding repaired, skilfully rebaked, new clasps and catches, g.e. (440mm. by 312mm.)
[Antwerp, c. 1520]

£250,000-350,000

Provenance

(1) **Written and illuminated for Marcus Cruyt, Abbot of St-Bernard-sur-l'Escaut 1518–1536**, Imperial Ambassador to Denmark, 29th Abbot of the Cistercian Abbey of St. Bernard on the Escaut river about 6 miles from Antwerp. Marcus Cruyt is depicted on f. 68b kneeling in prayer before an open book with his abbatial crozier between his arms and his mitre on the ground before him. He is wearing the Cistercian habit and his coat-of-arms is suspended from a tree in front of him. The manuscript is of Cistercian use, and includes a miniature of St. Bernard, patron of the Abbey (f. 94b). The initial on f. 53 seems to terminate with the initials M. C., and the feast of St. Mark (the owner's patron saint) is one of only three – with the Dedication of a Church and St. Benedict – singled out for a 5-line illuminated initial (f. 85).

Marcus Cruyt was a monk of St-Bernard-sur-l'Escaut, a licenciate of theo-

logy, and was famous for his eloquence for which he was employed by the Emperor Charles V as ambassador to the King of Denmark. He was nominated as abbot by the Emperor himself, and he died on 4 February 1536 (cf. *Gallia Christiana*, V, 1731, col. 145).

The Abbey of St. Bernard, sometimes called Lieu-St-Bernard, was founded in 1233 or 1237 at Vremdes as a daughter house of Villers and was transferred to its site on the Escaut in 1246. It was suppressed in 1796 (and restored at Bornhem in 1843).

(2) **The Dukes of Arenberg**, MS. 53, from the Palais d'Egmont in Brussels. There were two outstanding collectors in the family, Prince Auguste d'Arenberg (1753–1833) and Duke Engelbert-Auguste d'Arenberg (1824–1875) who bought many exceptional manuscripts on the advice of Charles De Brou (1811–1877), his librarian from 1866 to 1871. The present volume was one of the 89 “manuscrits réservés” in the collection, a list which included the eleventh-century Mainz Sacramentary and the Hours of Catherine of Cleves. The collection was dispersed in the 1950s, partly through Seligman (1952) and through H. P. Kraus and others. The Missal of Marcus Cruyt was bought privately by the present owner directly from Duke Engelbert Charles d'Arenberg (1899–1974) in the 1950s. It has probably never appeared on the open market before.

Text

The manuscript opens with prayers to be used by the priest before Mass, followed by the Temporal for Christmas, the feast of the Circumcision, Epiphany, Palm Sunday, Maundy Thursday, Good Friday (with prayers for the Pope, for religious orders, for the King, for catechumens, in tribulation, for heretics and schismatics, for Jews, and for pagans), Easter Day, Ascension and Pentecost; then comes the Ordinary and Canon of the Mass; then follows the Sanctoral with the feasts of the Trinity, the Holy Sacrament, the Dedication of a Church, the Purification of the Virgin (2 February), St. Benedict (21 March), the Annunciation (25 March), St. Mark (25 April), the Birth of St. John the Baptist (24 June), SS. Peter and Paul (29 June), the Visitation (2 July), the Assumption of the Virgin (15 August), St. Bernard (21 August), the Birth of the Virgin (8 September), All Saints (1 November) and All Souls (2 November). On the flyleaf at the end are added prayers in a hand of the late sixteenth or seventeenth century “*Oratio tempore Belli*”, perhaps supplied as Antwerp was being attacked by Spanish troops in the Dutch Wars of Independence.

Illumination

This is a splendid and enormous Flemish Missal, of extremely high quality, and of major importance for the history of manuscript painting in the southern Netherlands. It is very close to the style of the great panel painter Joos van Cleve, and it is ascribed by Winkler to the hand of the **The Master of Charles V** himself. The huge Crucifixion picture is of the size and quality of a full-scale panel painting.

The finest Flemish illuminated manuscripts belong to the last years of the fifteenth century and the first decades of the sixteenth century. The exceptional skill of the half dozen or so greatest artists (which must include the Master of Mary of Burgundy, Simon Bening, Gerard Horenbout, and the Master of Charles V) made Flemish manuscripts famous at that time throughout Europe. The question of where the artists worked is highly



controversial and the old assured ascription to Ghent or Bruges is now leading to a new re-assessment of towns like Malines and Antwerp which was the centre not only of a thriving book publishing industry but also of painters such as the Master of Frankfurt, Quentin Massys (d. 1530), Jan Gossaert, Jan de Beer, Joos van Cleve, and later, of course, Breugel, Rubens and Van Dyke. Simon Bening was recorded in Antwerp in 1514, 1516 and 1517. Horenbout was there in 1521. By 1520 the economic and cultural capital of the southern Netherlands was certainly in Antwerp and not Ghent or Bruges. Yet, curiously, almost no manuscripts can be ascribed to Antwerp, and the present manuscript (hitherto assigned to Ghent or Bruges) comes from an abbey a few miles from Antwerp, is closely related to the panel paintings of Antwerp, and was no doubt made there.

In his *Die Flämische Buchmalerei*, 1925, Freidrich Winkler cited the present manuscript only from a single reproduction of the Crucifixion miniature in *Les Arts Anciens de Flandre*, I, p. 50, and he ascribed it to Simon Bening or the Master of Charles V (pp. 140, 151 and 168). Later he saw the book itself and attributed it with certainty to the Master of Charles V (photocopy of his description sold with the lot, 3 pp.), whose works include the two Books of Hours of Charles V (Brussels, Roy. Lib. MS. II. 668, and Vienna, Nat. Bibl. cod. 1859) and the Hours of Ferdinand I (Vienna, Kunsthistorisches Museum). These, in turn, are closely related to the Flemish miniatures added to the Sforza Hours, possibly by Horenbout, and to the whole early school of Antwerp painters, for whom cf. G. T. Faggin, *La pittura ad Anversa nel Cinquecento*, 1968, and A. Ysenbrant, *The Antwerp Mannerists*, 1974. The Crucifixion panel ascribed to Jan Patinier of Antwerp, fl. 1515–25, now in the National Gallery of Canada in Ottawa, shows a background landscape remarkably close to that of the Crucifixion here, even with the same huge squat circular tower, and the paintings of the so-called Master of the 1518 Crucifixion show very similar landscapes and the figure of Mary Magdalene embracing the Cross, as here (Ysembert pl. 85). The scene of the Last Judgement here, with the dead rising from the smokey ground, can be seen illustrated in a manuscript being read by St. Jerome in the picture of him by Quentin Massys, but it is closer still to the Last Judgement by Joos van Cleve in the Metropolitan Museum, New York. The figure of Christ on the Cross recurs more-or-less exactly in the work of Joos van Cleve, even with the clouds swirling round his head like a kind of halo (Friedländer, IX, i, 1972, pls. 11, 11b and 12), and the dramatic profile of St. John in that miniature occurs not only in the work of the Master of Charles V (Winkler pl. 91) but also Joos van Cleve in his St. John on Patmos (University Museum, Ann Arbor) and the Crucifixion (Boston Museum of Fine Arts).

Stylistic links between the Master of Charles V and Joos van Cleve and the early Antwerp mannerists are confirmed by the earliest provenance of the present book. Since Marcus Cruyt was personally appointed by the Emperor, it is most likely that they knew the same artist, but as Cruyt lived in Antwerp it may be that it was through his patronage that the Master's work came to the imperial court. To identify the Master with Joos van Cleve is to go beyond the evidence but to place both painters in the same town and artistic circle now seems a certainty. Joos was registered as a full master of the Antwerp Guild in 1511, was dean of the Guild in 1519, 1520 and 1525, and he died in 1540.



The subjects of the miniatures here are:

Folio 8b. The Nativity of Christ, the Virgin in a stable bending forwards to adore the Child who lies in a large stone manger watched by the ox and ass; two shepherds peer around the corner of the building; fine landscape background with in the far distance beside a lake the annunciation to the shepherds.

Folio 12. The Adoration of the Magi who approach the Child and fall on their knees; set in a partially ruined stable with two red curtains tied back, and the ox and ass eating; distant landscape on the left with an army approaching from a city.

Folio 13b. The Entry into Jerusalem; a crowd of figures by the city gate on the right welcome Christ and lay down cloaks for him as he rides up on a donkey accompanied by a crowd of Apostles; background includes a palm tree and a view of the walls of Jerusalem.

Folio 22b. The Last Supper, with the Apostles seated around a circular table on either side of Christ who sits blessing beneath a yellow canopy and with St. John partially lying across him; in the foreground is Judas with his bag of money.

Folio 44. The Resurrection, Christ standing in triumph on the tomb in billowing red robes blessing and holding the banner; the soldiers are asleep around the tomb; the background shows a fine landscape with two figures entering the garden in the distance.

Folio 45b. The Ascension, Christ's feet disappear into the clouds as the Apostles and the Virgin stand and kneel around a rocky outcrop on which two angels stand watch over Christ's footprints.

Folio 53. Pentecost, the Apostles grouped around the Virgin and the Holy Dove above radiating a tremendous blaze of light.

Folio 68b. The Crucifixion, full-page miniature, the Virgin on the left, St. John on the right, St. Mary Magdalene clasping the foot of the Cross; magnificent landscape background with elaborate view of Jerusalem with towers, houses, huge buildings and temples, windmills, etc., and many figures hurrying along the roads; full border includes angels with the Cross and courging pillar, jewels and flowers, the kneeling figure of Marcus Cruyt, a jewelled cross within a circle and a motto "Spes mea in domino".

Folio 69. The Mass of St. Gregory who kneels at the altar as three cardinals hold his papal regalia and priests hold candles; full border including two angels with instruments of the Passion and two more angels holding the handkerchief of St. Veronica.

Folio 76. The Holy Trinity enthroned, God the Father holding the dead Son on his lap as the Holy Dove hovers above, set on an elaborate wooden throne surrounded by hosts of pale blue angels.

Folio 77. The Israelites gathering manna in the desert, set among their tents and under the direction of Moses, the Israelites gather the falling manna and pile it into baskets or they hold up baskets to catch it as it falls.

Folio 80. The Presentation in the Temple, the Virgin Mary with a whole crowd of attendants brings the Christ Child to Simeon who is dressed as a



Et igitur deinceps
 assume pater p
 ihesu cristu fili
 um tuu diuin
 nostri supplice
 rogamus et pe
 timus. ut acce
 pta habeas et
 benedicas. Her
 ✠ dona. Ixi ✠
 munera. Ixi ✠
 sancta sacrifici

a illibata. **E**n
 primus que ti
 bi offerimus.
 pro ecclesia tua
 sancta catholi
 ca. qua pacifi
 care. custodire.
 adunare. et regere
 digneris toto or
 be terrarum. una
 cum famulo tuo
 papa nostro. R. et
 antistite nostro. R.
 et rege nostro. R. et
 omnibus orthodoxis
 atque catholicis et
 apostolicis fidei
 cultoribus.



bishop and is accompanied by two priests.

Folio 83. The Annunciation, set in a domestic interior where the Virgin kneels by her bed and Gabriel approaches from the right with his cloak theatrically billowing out; the background includes a view through an arch to pewter dishes laid out on a dresser.

Folio 86b. The Nativity of St. John the Baptist, St. Elizabeth lying in bed tended by a midwife as another midwife bathes the child in the foreground and Zacharias sits at a table writing a message to a woman beside him to explain that the child is to be called John.

Folio 88. SS. Peter and Paul on a huge renaissance throne with a hanging curtain between them.

Folio 90. The Visitation, set outside an elaborate medieval castle where Zacharias stands to welcome their guest; fine landscape on the right including houses among trees and a distant lake.

Folio 93. The Assumption of the Virgin who is carried up by two angels as two others hover above her with a crown.

Folio 94b. St. Bernard kneeling in the house of the Virgin and seeing his vision of the Virgin and Child with the Virgin squeezing her breast and milk flowing towards the saint.

Folio 96. The Nativity of the Virgin, with St. Anne in bed being brought a bowl by a maid as the midwife sits hunched up asleep by the bed and an attendant bathes the baby; set in an interior with an angel above swinging a censer.

Folio 98. All Saints, a vast crowd of saints (some recognisable) gathered in a semi-circle around the Face of Christ in the clouds above a pretty Flemish landscape.

Folio 100b. Souls in Hell, a dramatic scene of naked figures writhing in the fire pit as three angels fly down with chalices of Christ's blood and God watches from far up in Heaven.

Exhibited

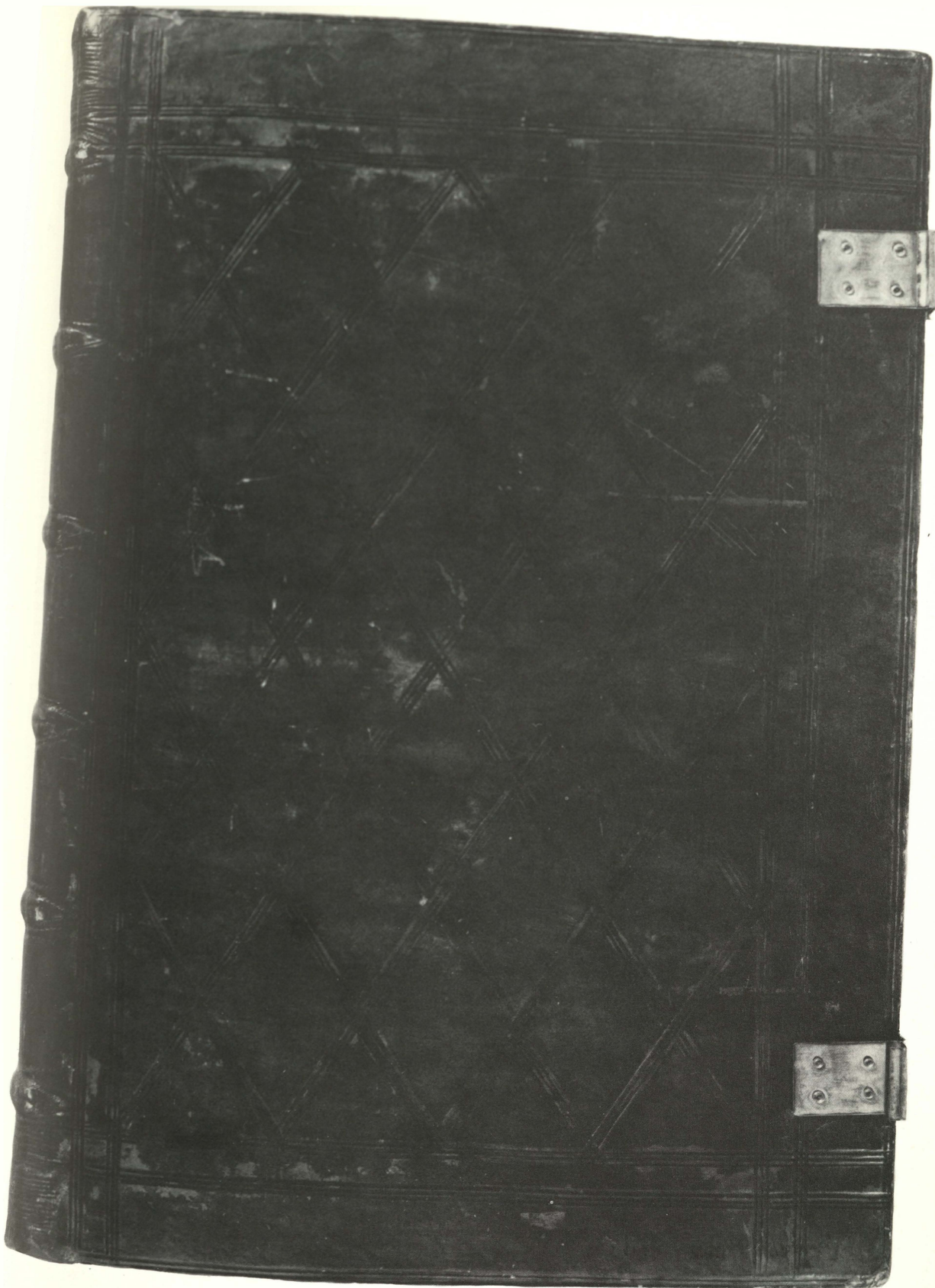
Kunsthistorische Ausstellung Düsseldorf, 1904, no. 597.

Literature

F. Winkler, *Die Flämische Buchmalerei*, Leipzig, 1925, pp. 140, 151 and 168.

C. Lemaire, "La Bibliothèque des Ducs d'Arenberg, Une Première Approche", *Liber Amicorum Herman Liebaers*, Brussels, 1984, pp. 81–106, citing the present manuscript (whereabouts unknown) on p. 105.

£250,000-350,000



55 (*greatly reduced*)

- 56 The Mass Book of Sebastian Eberlin, comprising the Gloria, Creed, prayers for use during Mass, the prayers of Consecration, and other prayers, in Latin, illuminated manuscript on vellum

11 pages (7 ll.), complete in itself, 23 lines, written in black ink in a fine rounded calligraphic gothic hand, rubrics in red or (sometimes) blue, capitals touched in red, 1½ pages of music, small initials throughout in red or blue, **ten illuminated initials** (3- to 10-line) in burnished gold and colours, other decorated initials in red and blue, **seven two-sided borders** either in designs of stylised coloured acanthus leaves and gold bezants, or with naturalistic flowers, birds, animals, faces, etc., on liquid gold grounds, **two full borders** in similar style and **large historiated initial** (about 60mm. by 55mm.) showing Christ holding up the Chalice at the Last Supper, slight wear, later paper styleaves pasted to blank first and last pages, nineteenth-century red morocco gilt (223mm. by 170mm.)
[Elchingen Abbey, South Germany, c. 1555-65]

Illuminated for Sebastian Eberlin, Abbot of Elchingen Abbey near Ulm from 1555 to 1565, died 1570, with his arms and those of the Abbey on f. 4b. The Benedictine Abbey of Elchingen was founded in 1128 by Conrad, Duke of Saxony, and was suppressed in 1802. This is a remarkable example of a very late illuminated manuscript written in Bavaria where the art of calligraphy was preserved by the writing-masters of Nuremberg and Augsburg. The borders are richly decorated in the Ghent/Bruges style which spread across Germany in the sixteenth century (cf. G. Dogaer in Kurt Koster festschrift, 1977, pp. 211-17).

£1,500-2,500

- 57 Prayers and Meditations for use by a Benedictine Nun, comprising a Calendar, the *Precordiale Excitatum* (prayers for daily use, for the canonical hours, use at Mass, for private meditation, to give to novices, etc.), prayers against the Plague, to use before pictures of the various wounds of Christ, offers of indulgence, verses of St. Bernard against the temptations of the flesh, etc., the Penitential Psalms and Litany, Prayers for the Dead, 32 indulgences ascribed to Pope John XXII, the Passion of Christ, an account of the Miracles of Christ performed in Holy Week, and many other prayers, in Latin, manuscript on vellum

179 ll. (4 blank, first and last pasted down), a further blank cancelled after f. 176, else complete, gatherings mostly of 8 ll. (i and xxiii⁶) with catchwords, 18 lines, written in black ink in a small and regular gothic bookhand, rubrics in red, capitals touched in red, **decorative red initials throughout** often with fine flourishes and extensions, 3 initials with infilling in gold (ff. 92b-93) and **three very large initials** (7- to 9-line) in red with leafy infilling and surround in black and red (ff. 14, 110 and 134) and another 8-line initial without infilling (f. 87b), part of the Litany erased on ff. 119-119b, a few signs of use, generally in good condition, **contemporary binding** of red leather over square-edged wooden boards sewn on 3 double thongs, contemporary red leather indexing tabs, stub of clasp held by foliate fittings, binding rather worn, spine repaired (98mm. by 74mm.)
[South Germany, early sixteenth century]

di prouide qua
 parit. **A**c
 put paucum i
 stas ac uerit
 abiles man
 sua. **E**t est
 uans ocul' in celum ad tre duc
 p'm suū omnipotent' ubi
 grās agens. **R**ecur **H** die
 s'rigit d' dicit discipul' suis dicit
Accepit et manducare
 hoc omnes. **I** hoc est enim
 corpus meum.

nino p'cl
 qua cruciatu
 est. **A**c
 rus et hunc
 p'dam calic
 istas ac om
 abiles man' sua. **I**tem i grās
 agens. **H** die d' dicit disci
 pul' suis dicit. **A**ccepit et
 bibit ex eo omis. **I** hoc est enim
 calic sanguis mei. non et et
 tunc multum fidi q' pro uob et p
 tunc effunder' i remissioe p'ce

Provenance

(1) The manuscript is Benedictine and St. Benedict himself is a *summa maius* in the Calendar (21 March and 11 July). It was made for nuns and many prayers are in the feminine form (e.g. "me miseram peccatricem", ff. 19b, 47, 89-89b, 90b, etc.). The Calendar and Litany include many south German saints such as SS. Ulric (Augsburg), Aurelius (Hirsau), Gall, Conrad (Constance), Walburga, Fenagaria, Reiswinda and Otillia. Offers of indulgences are ascribed to Popes Celestine, John XXII (1316-1334), Alexander V (1409-1410), Sixtus IV (1471-1484) and Alexander VI (1492-1503, f. 108b, the *terminus post quem* for the manuscript).

(2) George Dunn (1865-1912), of Woolley Hall near Maidenhead, with his booklabel; a faint pencil note in his hand includes the date (?) [18]87; his sale in our rooms, 14 February 1913, lot 623.

(3) Gilt armorial bookplate. Label and ownership stamp of the Brighton Public Library, stock number 75,762.

Literature

N. R. Ker, *Medieval Manuscripts in British Libraries*, II, Oxford, 1977, pp. 180-82, no. 9, with a detailed list of contents.

£300-500

- 58 **Hours of the Virgin [Use of Utrecht], in Dutch, followed by the Hours of the Eternal Wisdom, the Long Hours of the Cross, the Short Hours of the Cross, the Hours of the Holy Ghost, the Penitential Psalms and Litany, and the Office of the Dead, all in Dutch, illuminated manuscript on vellum**

193 ll., lacking 2 ll. after f. 167, possibly lacking a Calendar, else complete, ff. 9-10 (the present second quire) should be bound in the middle of quire 12 (i.e., between ff. 85 and 86), gatherings mostly of 8 ll. (ii², xii⁶, xiv-xv⁶, xxvi¹⁺⁶), 17 lines, written in dark brown ink in a small gothic hand, headings in red, capitals touched in red, one- to 3-line initials throughout in red or blue, seven large illuminated initials (4- to 7-line) in burnished gold and colours with white tracery and with borders either in branching leafy designs in colours and burnished gold or in sprays of green leaves and tiny coloured flowers, three large historiated initials with partial or full illuminated borders, worn, the initials (especially the first) rather rubbed, some pages slightly defective, extremities of some decoration slightly cropped, some stains and signs of use, generally sound, sixteenth-century blind-stamped calf over wooden boards, roll-tooled border includes medallions of Augustus and Julius Caesar, lacking clasps, binding worn (111mm. by 78mm.) [Netherlands, first half of the fifteenth century]

Provenance and Decoration

The Litany invokes many Dutch and Rhineland saints, including SS. Pan-

cras, Boniface, Lambert, Kylian, Brice, Willibrord, Severin, Gall, Servatius, Lebuin, Lutger, Odulf, etc. The borders are in two styles. The stiff branching coloured borders (those on ff. 1, 50, 109 and 154b – the latter including a parrot) are typical of the very early fifteenth century (cf. *La Miniature Hollandaise*, exhib., Brussels, 1971, pl. 4) but the leafy sprays point towards the 1430s and 1440s. The historiated initials are: the Virgin and Child (f. 1), Christ as the Man of Sorrows (f. 76b) and the Face of Christ (f. 102).

£1,000-1,500

- 59 **Hours of the Virgin [Use of Utrecht], in Dutch, preceded by a Calendar and followed by the Hours of the Eternal Wisdom, the Hours of the Cross, the Hours of the Holy Ghost, Memorials including SS. Adrian, Cornelius and Katherine, the Penitential Psalms and Litany, and the Office of the Dead, all in Dutch (a few headings in Latin), illuminated manuscript on vellum**

180 ll. *plus original vellum flyleaves, text complete, gatherings mostly of 8 ll. (i-ii⁶, iii⁴, vii¹⁺¹, x⁶⁺¹, xi¹, xiii⁸⁺¹, xix²⁺², xxvi²⁺¹), 19 lines, written in dark brown ink in a small gothic hand, headings in red, capitals touched in red, one- and 2-line initials throughout in red or blue, about thirty decorated initials (3-line) in red or blue with infilling and full-length penwork in purple or red, six very large illuminated initials with full borders, the initials 8- to 11-line (three 9-line) in delicate colours and tracery in leafy designs on burnished gold grounds with coloured bar borders supporting sweeping penwork sprays with foliage in gold and colours, some illumination a little rubbed (especially on f. 65), some light stains (mainly marginal), some extremities of borders slightly cropped, a few marks and signs of use, generally in fine condition, prayers in Dutch added at end, early nineteenth-century Dutch red morocco gilt, binding very worn, joints cracked, g.e. (145mm. by 102mm.)*

[Netherlands, mid-fifteenth century]

Provenance

(1) The text is of the Use of Utrecht, and the Calendar singles out in red SS. Poncian, Gertrude, Pancras, Servatius, Boniface, Odulf, Lebuin, Lambert and Willibrord.

(2) "Van Mejusvrouw van Crigt ter Gedachtenis" (inscription in gothic script on flyleaf, c. 1800).

(3) P. J. Boonekamp, Soetermeer, 26 November 1812 (name on flyleaf).

Illumination

The manuscript contains six very large illuminated initials in very delicate floral designs in pastel colours heightened with soft tracery in white and other colours. They are on ff. 13, 46, 86, 130 and 148.

£1,200-1,800

- 60 Hours of the Virgin [Use of Utrecht], in Dutch, preceded by a Calendar, and followed by the Hours of the Cross, the Hours of the Eternal Wisdom, the Hours of the Holy Ghost, the 7 O's and prayers on the Wounds of Christ (preceded by an offer of 34 years and 80 days' indulgence), prayers on the Crucified Christ, prayers to the Virgin (one preceded by an offer of 11,000 years' indulgence), Memorials to the Saints, the Penitential Psalms and Litany, and the Office of the Dead, all in Dutch, illuminated manuscript on vellum

146 ll. plus 2 original flyleaves, text complete, final blank cancelled, gatherings mostly of 8 ll. (i⁶, v⁸⁺¹, x⁸⁺¹, xii¹⁰⁺², xiii², xiv⁸⁺¹, xv¹⁰⁺¹, xvi⁸⁺¹, xix³), 22 lines, written in dark brown ink in a very fine gothic liturgical hand, rubrics in red, capitals touched in red, versal initials throughout in blue or burnished gold, 3-line initials in burnished gold on blue and pink grounds with white tracery, **many partial or full illuminated borders** in several styles including coloured leaves on burnished gold grounds, acanthus leaves among black dots and gold bezants, naturalistic flowers and birds scattered across a liquid gold ground, elaborate calligraphic patterns entirely in gold, and other patterns, **thirteen very large illuminated initials with full borders** in similar styles, **thirty-three small miniatures or historiated initials with full borders**, one miniature with partial border (f.92), one large (f.99b) and **nine full-page miniatures with full borders**, the borders often enclosing other miniatures and vignettes, minimal rubbing and wear, occasional flaking of illumination, slight creasing of last few ll., some minor signs of use, generally in fine condition with wide margins, late sixteenth- or early seventeenth-century calf gilt, g.e. (196mm. by 137mm.)
[Northern Netherlands, c. 1490]

Provenance

- (1) Written for a woman who is known in the miniature on f.94b dressed in red and reading from a manuscript bound in black with gold clasps. The woman is shown again on f.99b kneeling with her husband (or father) with their coats-of-arms beside them. The arms have been overpainted, probably at an early date, and are now *vert* 2 bars *or*; those for the woman have been left blank on the sinister (or female) side but show the same arms on the dexter. Presumably only her husband's family bore arms. These are the arms of Vieri, of Venice (Renesse, V, p.257), which seems improbable unless an Italian merchant in the Netherlands acquired the manuscript and had the original arms adapted.
- (2) On the flyleaves are pasted and inscribed woodcut borders cut from sixteenth- or early seventeenth-century books (these at the front are Italian; that at the end is from a book of madrigals, London, 1618).
- (3) "La Haye, 1837" (note inside front cover).
- (4) Pictorial bookplate of N.L.B. Wellens, Med.doct., Sylvae du Censis, partly pasted over by label of Leo Olschki.

Illumination

This is a remarkably rich Dutch manuscript with 44 miniatures (9 of them full-page) and a great many historiated borders. It belongs to a well-known group of northern Netherlandish Books of Hours of which dated examples extend from 1489 (Antwerp, Plantin-Moretus Museum, MS.Med.177) to 1494 (The Hague, Roy.Lib.,MS.135 E 45, previously lot



50 in the sale in our rooms, 11 December 1979). A well-known example in this style is Venice, Bibl. Marciana, MS. It. I. 35 (A.W. Byvanck, *La Miniature dans les Pays-Bas Septentr.*, 1937, pl. XCVII). Almost exact parallels with individual miniatures can be found in various other manuscripts including The Hague, Roy. Lib., MS. 135 E. 19 (A.S. Korteweg, *Schatten van de Koninklijke Bibliotheek*, exhib., 1980, pl. on p. 188, cf. with f. 103b here which is remarkably similar both in miniature and border), the former Dukes of Arenberg Hours (Seligman cat. 1952, no. 28, and Lathrop Harper, cat. 10, 1960, no. 3, with plate, cf. with f. 86b here), a Book of Hours in Madrid (*La Coleccion Lazaro*, 1927 pls. 514–5, cf. with ff. 54b–55 here) and a Book of Hours exhibited in Hamm in 1954 (*Mittelalterliche Buchmalerei aus Westfalen*, no. 117, pl. 32, cf. f. 7b here). We are very grateful to Professor James Marrow for most of these references. Certainly several artists worked on the present manuscript, and six of the full-page miniatures are on added sheets. Some of the most spectacular borders are in the Ghent-Bruges style, and the full-page miniatures excel in the skillful use of large areas of liquid gold which impart a brilliance and luminosity which would be hard to parallel outside panel painting. Faces are often oval and shadowed in grey (this is a feature which gives one name to the workshop, the Master of the Dark Eyes, “Zwarte Ogen” in Dutch) and heads are sometimes thrown back so that one views them from odd angles such as from below the chin. The two night scenes (ff. 36b and 90b) have a ghostly unreal quality.

The subjects of the principal illustrated pages are:

Folio 7b. The Annunciation, in an interior with an elaborate gothic roof, two angels hold up a canopy over the Virgin at a prie-dieu as Gabriel enters from a door on the left and the Dove comes down in a ray of light; the border is decorated with a frieze of carnations and violets with birds, butterflies, moths, insects and a grotesque beast.

Folio 8. The Virgin wearing a blue and gold robe and a coral rosary as a necklace, with the Child in her arms; the border mirrors the page opposite, with some of the carnations in a blue and white vase, and two peacocks.

Folio 11b. A full illuminated border of twisting gold acanthus leaves, interspersed with white lilies, roses, daisies and thistles and blue flowers.

Folio 14. The Visitation, the Virgin and St. Elizabeth clasping hands; full illuminated border decorated with blue and gold acanthus leaves and strawberries with a bird about to peck at the fruit.

Folio 15b. A full illuminated border of red roses and acanthus leaves and blue flowers on a gold ground with birds and a moth.

Folio 19b. The Nativity, the Virgin and Joseph adoring the Child; the border includes the Adoration of the Magi who have arrived with a mounted retinue; the rest of the border is illuminated with a trellis-work of scrolling leaves, flowers and insects.

Folio 22. The Presentation in the Temple, Simeon kneels to take the Child from the Virgin who is accompanied by a maid and Joseph; the full illuminated border is decorated with blue, red, gold and green acanthus scrolls.



den gods en die suete moeder en maget ma-
ria. ende al dat hemelsche hof. amen. **Hier**
beghinnen die ghetiden van der ewigher



Wysheit. Als
mijn ziele heeft di
begheert inder
nacht ende in
mijnen gheest.
in den innersten
mijns harte so
heb ic vroeg ghe-
waect tot di. **O**

alre daerste wis-
heit ic bidde dat dijn begheerte teghenwoer-
dicheit moet verduin en alle veeende digen
wt mijne harte. ende dat dijn ghenade moet
doen storten die innerste cammer mijns harte
en crachtelike ontfangen mit dijner minne
En nu alre suetste ihesu criste so sta ic op
totti inder dagheraet en gruete di vander
innerste begheerten mijns herten. **En** du
sent du sent hemelscher scaven der gheent



Folio 24. The Massacre of the Innocents before Herod; the border includes the Flight into Egypt with Joseph leading the donkey with the Virgin and Child away from Herod and a retinue of mounted soldiers who are questioning the peasant of the Miracle of the Sower; the rest of the border includes birds, beasts, flowers, strawberries and scrolls on a gold ground.

Folio 26. Christ disputing with the Doctors in the Temple; the border is decorated with acanthus leaves, a bird and a griffin gambolling.

Folio 28b. The Transfiguration, Christ coming down from Mount Tabor accompanied by Moses and Elijah as the Apostles below turn away because the light around him is so bright; a scene in the border shows the Magdeline anointing Christ's feet with oil in the house of Simon; the full illuminated border includes birds and flowers and a wild woman climbing up the acanthus leaves.

Folio 31. A full illuminated border of scrolls and daisies on a gold ground.

Folio 32b. The Raising of Lazarus, Christ accompanied by a woman and followers, calling Lazarus back from the dead; full illuminated border of twisting scrolls.

Folio 36b. The Arrest of Christ, soldiers carrying torches and staves close in around Christ as St. Peter raises his sword to strike off Malchus' ear, the towers of Jerusalem are visible in the middle distance and the Agony in the Garden in the far distance; full border of gold acanthus leaves, birds and strawberries on parti-coloured ground.

Folio 37. The Mocking of Christ by three men; full illuminated border of gold acanthus leaves continuing from the opposite page.

Folio 42. Christ before Caiphaz; full illuminated border of coloured acanthus leaves, a bird and a beast.

Folio 44. Christ before Pilate, Pilate throned and Christ confined by three soldiers; the border includes vignettes of the Flagellation and the Mocking of Christ, birds, a wild man aiming a bow and arrow and naturalistic irises and sweet-peas on a gold ground.

Folio 45b. Christ presented to the people by Pilate; full illuminated border of coloured acanthus leaves, birds and a beast.

Folio 47. Pilate washing his hands; the border includes Christ carrying the Cross led and mocked by five thugs, the rest of the border fully illuminated with gold acanthus leaves, birds and strawberries on parti-coloured ground.

Folio 49. The Crucifixion, Christ on the Cross flanked by the Virgin and St. John; full illuminated border of coloured acanthus leaves and a bird.

Folio 50b. The Deposition, Joseph of Arimathaea receiving the body of Christ as the Virgin swoons into St. John's arms; full illuminated border of roses, columbine and sweet-peas with insects, a griffin and a monkey among them.

Folio 52. The Entombment, Christ laid in a sarcophagus by the Virgin, Joseph of Arimathaea and attendants; full illuminated border of coloured acanthus scrolls.

Folio 54b. The Trinity, surrounded by six angels in gold robes with col-

oured wings, God the Father displaying the crucified Christ above whom the Dove hovers; full illuminated border of carnations, columbine, insects and a dragon-like beast on a gold border.

Folio 55. The Resurrection, Christ raises his hand in blessing, while the three soldiers sleep on; full illuminated border continuing from opposite page and including sweet-peas and two men riding llama-like animals with blue necks and heads.

Folio 60. The resurrected Christ appearing to the Virgin; full illuminated border with strawberries, violets, a bird and a grotesque with wings and a red neckcloth.

Folio 62. The three Maries at the tomb, an angel sits on the opened lid of the sepulchre (which is carved with the name of Joseph of Arimathaea) and speaks to the three Maries who all wear turbans; full illuminated border of coloured acanthus leaves.

Folio 63b. Noli Me Tangere, the Magdalene kneeling before the resurrected Christ who is dressed as a gardener; full illuminated border with gold acanthus leaves on a parti-coloured ground with a dragon and a man with a cudgel and wearing a turban riding a hairy beast.

Folio 65. Christ revealing his identity by breaking bread for two Apostles seated at a table; full illuminated border with coloured scrolling leaves.

Folio 66b. The Doubting of Thomas who puts his finger in Christ's wound; full illuminated border with gold acanthus leaves and white lilies, daisies and roses and a monkey playing a trumpet and wearing a jester's hood.

Folio 67b. Christ appearing to the Apostles, who gather around him as he blesses them; full illuminated border of coloured acanthus leaves.

Folio 69b. The Ascension, Christ's feet disappearing to heaven watched by the Virgin and Apostles; full illuminated border with insects, strawberries and violets on a gold ground.

Folio 72b. Pentecost, in a room with an elaborate gothic ceiling, the Virgin kneeling in prayer at a prie-dieu, the Apostles grouped around her as tongues of knowledge descend from the Holy Dove; full illuminated border of roses and acanthus leaves with a grotesque and naturalistic flies on a gold ground.

Folio 73. Full illuminated border continued from opposite page.

Folio 75b. Full illuminated border with irises and strawberries, a bird and a monkey with a box tied to a string around his neck.

Folio 77. Full illuminated border with exotic birds flapping their wings and attacking snakes and flies.

Folio 78b. Full illuminated border with flies and butterflies investigating convolvulus flowers.

Folio 80. Full illuminated border with orange and white hen-like birds and strawberries on a parti-coloured ground.

Folio 82. Full illuminated border with dragons and snake-like creatures winding themselves around each other and the divisions of the parti-coloured ground.

Folio 84. Full historiated border with two figures dressed in red acanthus leaves setting a trap at the base of a tree full of birds, watched by two peacocks; the border is decorated with daisies and acanthus scrolls.

Folio 86b. The Mass of St. Gregory, in a gothic church the pope kneels before an altar with the vision of Christ and the Instruments of the Passion, while two cardinals kneel behind him, one of them holding his tiara, and a bishop and acolyte read from a book; full illuminated border with acanthus leaves and flowers on a parti-coloured ground.

Folio 87. The Face of Christ emanating light; full illuminated border continuing from opposite page.

Folio 90b. The Crucifixion, against a sunset sky, the Holy Women and St. John gathered on the left and Pilate and a large group of soldiers on the right, three soldiers throwing dice for Christ's clothes; in the landscape are the towers of Jerusalem and a lake with ships and little boats; border decorated with lilies, violets and strawberries on a parti-coloured ground.

Folio 91. Full illuminated border continuing from opposite page with birds and beasts.

Folio 92. The Virgin and Child, the Virgin crowned and standing on a crescent moon in a mandorla of light.

Folio 93b. The Coronation of the Virgin, by the Trinity in a gothic tiled interior attended by two praying and two music-making angels with multi-coloured wings; full illuminated border with roses and carnations.

Folio 94. Full illuminated border in gold with the Virgin and Child also in gold adored by two angels; the border includes naturalistic flowers.

Folio 94b. The owner of the manuscript kneeling in a gothic tiled interior as her guardian angel appears before her; the border includes a hunting scene with huntsmen and dogs on foot with horns and staves and a wild man and woman riding a lion and taking aim at the hunters; the rest of the border illuminated with flowers and acanthus leaves.

Folio 95. St. Sebastian tied to a tree in a landscape with distant views as a king directs archers to shoot him; full illuminated border with flowers, insects and a bird.

Folio 96. St. Anthony in a hermit's habit, holding a staff and book and accompanied by a pig; the border encloses scenes from the saint's life, including him being tempted as he sits reading his book by a lake with boats and islands by a beautiful woman in a fashionable hat and a low-cut dress who offers him wordly goods, but who has rather nasty clawed feet, and the saint being tormented by some vicious-looking demons; God watches benignly from above; illuminated border with flowers and fruit on a gold ground.

Folio 96b. The Virgin and Child and St. Anne, enthroned on an elaborate gothic gold throne for three decorated with statues of saints and attended by two angels hovering above and two who play music to the Holy Family; the full illuminated border includes insects and birds and an owl devouring a bird that he has caught, on a parti-coloured ground.

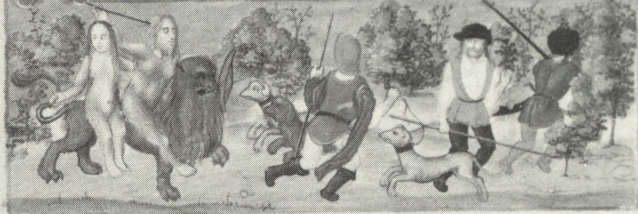
Folio 97b. St. Katherine, holding a miniature broken wheel and a sword in a

moeder lieue maria. ic aene sondighe
mensche bidde di om der liefsten wille
die god totti hadde als dat hi di vkoes
bouen allen creaturen en ciende di mit
allen duechden en maecte di waerdich
te wesen sin moeder dattu mi moeder
like trouwe bewijste. en een middelster
ster wilt wesen tusschen din lieue kint
en myner armer ziden. amen

Vandynen heilighen engel. ghebet



O waer
de hei
lighe engel
gods die
mi va gods
weghe heb
ste te bewa
ren. Ich bidde
di oen no
deliken. dat
tu mi van
de morghe



totte auont en tot allen tiden crachte
liken behoeden en bescreuen wylste mi
zied en mijn lichaem en mijn vus sinne
voerden boelen geest. die mi altoes omme
gaet als brullende leu en begeren nu te
vllunde. Ich bidde datti oemits dijn moghe
cracht moeten wederbreidelt worden en
bedwongen. also datti mijn sinne niet
en verouen. en die ghelaecheit mijns her
te niet en storen noch gheen onuyne mi
ne in mi en breuet. op dat ic die di van
gods weghe heb tot enen bescreuer
matti inden hemel ewelic mach vbliden
amen. Pater noster. Ave. Van suite se

hastnae gebet



In
lige
mar
telac sebas
tiani. die so
seer gestart
biste va gode



landscape with distant prospects, the border shows scenes from her life and martyrdom; fifty philosophers are being burnt for their failure to answer her refutation of their arguments; an emperor points to a statue of a pagan idol which is being worshiped by a crowd, but the saint looks stubborn; St.Katherine in prison with two friends coming to visit her and a dove arriving with food; the martyrdom of St.Katherine, an ugly executioner wielding his sword as the saint kneels in a landscape outside a town with a broken wheel in the background; angels lifting her body out of her tomb and carrying her soul up to God in a blanket.

Folio 98. St.Barbara, richly dressed in ermine and a fashionable head-dress reading a book outside a gothic tower; full illuminated border with coloured ground.

Folio 99. St.Appolonia, standing in a landscape and holding a pair of pliers with a tooth; full illuminated border with violets and parti-coloured ground.

Folio 99b. The Presentation of the Virgin Mary in the Temple, the Virgin half way up the steps of the temple, a priest waits in the doorway as St.Anne and her attendants watch from below; full illuminated border containing portraits of the owners of the book and coats-of-arms and flowers on a gold ground.

Folio 103b. The Last Judgement, God sitting on a rainbow with his feet on a globe and a sword and a lily at his head, the Virgin and the Baptist kneel at each end of the rainbow while below an angel leads the saved to the gate of heaven where they are greeted by St.Peter and the damned are hurled kicking and screaming into the fiery mouth of hell; the full illuminated border includes birds, red and white lilies and cornflowers.

Folio 104. King David praying, with his crown and harp on the ground beside him; the border includes a vignette of Bathsheba bathing in a little round pond as one attendant pours from a jug and another offers her a box and King David watches from a window of the palace in the background; illuminated border of roses and carnations on a gold ground.

Folio 104b. Full illuminated border of daisies, a bird and a monkey sitting on a thistle.

Folio 107. Full illuminated border with flowers and insects.

Folio 109b. Full illuminated border with flowers and scrolling acanthus leaves and two birds.

Folio 119b. The Raising of Souls to God, two angels take up two souls in a sheet as other figures emerge from the flames of Purgatory which flicker around them; full illuminated border with flowers on a parti-coloured ground.

Folio 120. Full illuminated border with flowers, a bird and a monster with a red scarf on a parti-coloured ground.

Folio 128. Full illuminated border with violets and daisies and two cocks fighting on a gold ground.

£40,000-£60,000



Hier beghint die sate psalm va penitencie
 er in dijner
 verbulghen
 heren straffe
 mi niet. en i
 dunen roem
 en verheue mi
 niet. **O**ntf
 mede mi ijer
 heren want ic
 staen be. ma
 ke mi gesot
 want alle minne beueren sijn mede ghesont
Ende mijn sid is alteser ghesont. in
 di heren hoe langhe **E**er di onnue heren
 ende tijt tot mijn sid. make mi ghesont o
 dijn ontfemmericheds. **E**nde hi en is in
 der doer niet die dijner ghedinken sel. ende
 wie sel inder hellen dyner bedien **E**chde
 ghesont in minen suchten sel mi bed
 te waastchen op elke nacht mit minne tra
 nen. ic sel beghinen mijn ghespreke bed

- 61 Hours of the Virgin [Use of Rome], in Latin, incorporating the Hours of the Cross and of the Holy Ghost, preceded by a Calendar, and followed by the Penitential Psalms and Litany, the Gospel Sequences, the Office of the Dead, the 15 O's, Memorials to the Saints, the Verses of St. Bernard, the *Stabat Mater*, the *Ave mundi spes maria* (in verse), further Memorials, a prayer to St. Margaret in French verse (*Ma dame sainte marguerite/Digne vierge de dieu eslite*), and other prayers, mostly in Latin, illuminated manuscript on vellum

286 ll. (2 blank), pencil foliation omits one after f.248, missing very many ll., misbound, gatherings mainly of 8 ll. with catchwords, 13 lines, written in dark brown ink by more than one scribe in a small gothic liturgical hand, rubrics in red, Calendar in red, blue and gold, capitals touched in yellow, **illuminated initials throughout**, one- and 2-line and line-fillers in designs of liquid gold on blue, brown and red-brown grounds with simple liquid gold tracery, defects in outer margins of ff.58–88 skilfully repaired (with slight loss of text on one page), some rubbing, burnished gold mainly rubbed off in Calendar, generally reasonably clean and with wide margins, nineteenth-century English calf, spine label gilt. (101mm. by 63mm.)

[France, probably Paris, c. 1500]

Provenance

The Litany includes SS. Denis, Germanus, Louis and Geneviève, all consistent with Paris, and the Calendar coloured in gold, red and blue is typically (but not exclusively) Parisian. The flyleaf is inscribed "Fred: Stratton, ex dono J.H. Hearn, January 1861", and has the stamped crest and monogram of Stratton; the crest occurs also inside the front cover. It has passed by descent to the present owner.

£400-600

- 62 **Hours of the Virgin (Use of Rome), in Latin, preceded by a Calendar, the Hours of the Cross, the Mass of the Virgin, and the Gospel Sequences, and followed by the Penitential Psalms and Litany, in Latin, illuminated manuscript on vellum**

103 ll. (2 blank), a further blank cancelled at end, text complete, lacking miniatures which would have been on single added sheets, gatherings mostly of 8 ll. (i–ii⁶, iv¹⁰, xii¹⁰) with some tiny traces of catchwords, 16 lines, written in dark brown ink in a small and regular gothic liturgical hand, rubrics in red, capitals touched in red, versal capitals throughout in blue or burnished gold with penwork in red or black, 2-line illuminated initials in burnished gold on red and blue grounds with white tracery, **eleven large illuminated initials with full illuminated borders**, the initials 5-line, borders either with 3-sided bar borders surrounded by coloured leafy sprays in the corners and infilled with tight stems of coloured flowers and small gold leaves, or with 3-sided bar borders and looser stems of hairlines with larger coloured flowers and gold leaves, semi-literate scribbles on f. 77b, some smudging (affecting illumination on ff. 17 (seriously), 69, 74 and 88), other damp-stains and signs of use, marks from metal fittings of old binding offset onto last page, generally sound, nineteenth-century English blind-stamped calf, title gilt, marbled endleaves, g.e. (98mm. by 75mm.)

[South Flanders, mid-fifteenth century]

Provenance

Written in southern Flanders. The Calendar singles out in red SS. Amand and Vaast, Basil, Eligius, Remegius and Bavo, and Donatian. The illumination is almost identical to that of a Book of Hours in Diepenveen (Liefink, *MSS. Datés . . . les Pays Bas*, pl. 151). There are mid-nineteenth-century dates of the Henderson family added in pencil in the Calendar.

£400-600

- 63 Hours of the Virgin (Use of Rome), in Latin, preceded by a Calendar, the Gospel Sequences and the Passion Sequence, and followed by the Hours of the Cross, the Hours of the Holy Ghost, the Penitential Psalms and Litany, the Office of the Dead, Memorials to the Saints, the *Obsecro te* and *O intermerata*, the *Stabat Mater* and the Seven O's, in Latin with a few rubrics at the end in French, illuminated manuscript on vellum

122 ll., a blank cancelled after f.52, lacking one leaf after f.60 and 2 ll. after f.114, else complete, gatherings mostly of 8 ll., (i, iv-v, x and xvii⁶) without signatures or catchwords, 20 lines, written in black ink in a small and very regular round roman hand in skilful imitation of printed type, rubrics in blue or burnished gold, Calendar in red, blue and burnished gold, one- and 2-line initials throughout in liquid gold on orange and blue grounds with gold tracery, **panel borders throughout with naturalistic flowers on liquid gold grounds with a few caterpillars and insects, twenty-four small miniatures, three 8-line with full borders and twenty-one 7- to 8-line (mostly 7-line) with panel borders, fourteen large miniatures with full architectural borders, the Ave Maria added in a sixteenth-century hand on the last page, slight spots of rubbing and smudging to some miniatures (the worst is the Crucifixion which has slight damp-staining – tear drops? – and some off-setting on the facing page, f.52b), outer extremities of some borders very slightly cropped, a few other marks and signs of use, generally in fine condition, indifferent French seventeenth- or eighteenth-century black shagreen, marbled endleaves, silver clasp-fittings and catches (lacking the clasps), flyleaf with illuminated engraving of the Virgin and Child by F.Bottats printed on vellum, binding worn, upper cover detached, g.e. (137mm. by 89mm.)**
[Tours, c. 1515]

A hitherto unrecorded Book of Hours by the Master of Claude de France, with 14 large miniatures, 24 small miniatures, and over 200 naturalistic flower paintings in the borders.

Provenance

The artist worked for the French court, and made two books for the Queen and perhaps one for Princess Renée, Queen Claude's younger sister. The *Obsecro te* is in the masculine form here (f.113) but so it is in the Prayerbook of Queen Claude herself (Rosenberg MS.8, f.17) and it is likely that the present book was intended for a woman. There is an indistinct offset from a seal impression on f.1. The manuscript was acquired by the present owner's family with the contents of the secularised priory of St-Pierre de Jouhe, diocese of Besançon, near Dôle. The Priory (which still exists, and was bought by the state in 1928) was much favoured in the renaissance by the royal family, and a description of its contents in 1650 by Dom Gody includes items given by the Dukes of Burgundy and "un beau missel richement couvert" brought by the archduchess Isabelle (1566–1633), daughter of Philip II of Spain (L. Jeannez, *Notes Historiques sur Notre-Dame de Montroland et sur le Prieuré de Jouhe*, 1856, p.164).

The artist almost certainly worked in Tours (see below) and the only French saints singled out in gold in the Calendar are SS.Denis, patron saint of the royal family, and Martin, bishop of Tours.

Xaudi nos deus salutaris noster
& apostolorum tuorum petri
et pauli, et aliorum apostolorum nos
tuere presidii quotum donasti fi-
deles esse doctrinis. **oro**

Omnes sancti tui quesumus domine
nos ubique adiuvent, ut diu-
eorum merita recolimus patroci-
nia sentiamus, & pacem tuam nostris
concede temporibus, et ab ecclesia
tua cunctam repelle nequitiam. Inter
actus & voluntates nostras, et om-
nium famulorum tuorum in salutis
tue prosperitate dispone, benefa-
ctoribus nostris sempiterna bona re-
tribue, & omnibus fidelibus defun-
ctis requiem eternam concede. Per
dominum nostrum iesum christum
filium tuum. Qui tecum vivit.

Ad tertiam



Deus in adiutorium meum
intende. **D**omine ad ad-
iuuandum me festina.
Gloria patri. Sicut erat. hy9

Illumination

This is a hitherto unknown manuscript by one of the very greatest French renaissance illuminators. "The painter's style is one of utmost fineness and delicacy. A subtle range of soft purples, mauves and roses is applied in tiny, sometimes almost invisible brushstrokes. Especially delicate is the artist's handling of atmospheric perspective with which he both lightens and multiplies the soft colours in the landscapes and cities filling many of the backgrounds" (R.S. Wieck, *Late Medieval and Renaissance Illuminated MSS. in the Houghton Library*, 1983, p.44). The artist was first studied by Charles Sterling, *The Master of Claude, Queen of France, A Newly Defined Miniaturist*, 1975, describing two manuscripts, a Book of Hours (now in a private collection in Paris) and a Prayer-Book (now New York, Rosenberg MS.8). To these can now be added B.L.Add.MS.35214 (cf. J. Backhouse in *Burlington Magazine*, CXVIII, 1976, pp.525–6, and in *Renaissance Painting in MSS., Treasures from the British Library*, Getty Museum/British Library, 1983, pp.148–9, with plates); Lyons ms.1558 (identified by M. François Avril); Harvard MS.Typ.252; Huntington HM.48 (both identified by Wieck, op.cit.); a Book of Hours in the Victoria and Albert Museum (unpublished, identified by Myra Orth); and perhaps the miniature of King David in Arsenal ms.291, Keble College MS.43 (Parkes cat., pp.195–201, figs.106–11), B.N.ms.lat.10578 (all identified by John Plummer, *The Last Flowering*, 1982, p.100), and a few related manuscripts such as the Prayer-book of Princess Renée in Modena (Bibl.Est., Cod.A.U.2.28).

The present manuscript belongs right in the centre of the artist's oeuvre. There are many almost uncannily exact parallels with the Hours of Queen Claude itself (c. 1515–1517) including the Virgin in the Annunciation (f.19, cf. Sterling fig.13), the Assumption of the Virgin at Compline, an unusual subject (f.50, cf. Sterling fig.23), Job and his rich friend at Matins in the Office of the Dead, again a rare subject (f.78, cf. Sterling fig.25) and there are very close similarities with the Prayerbook of Queen Claude in smaller miniatures such as SS.James (f.103*b*, cf. Sterling fig.67), Sebastian (f.104*b*, cf. Sterling fig.78), Nicholas (f.106*b*, cf. Sterling fig.81), Anne (f.107*b*, cf. Sterling fig.99) and Barbara (f.110, cf. Sterling fig.108).

The Master almost certainly worked in Tours and there is strong influence from Jean Bourdichon and Jean Poyet, both of Tours. The crowds of figures leaning over a balustrade on f.39 recall the work of Jean Fouquet. The delicate roman script needs serious investigation. The style is that traditionally ascribed to Geofroy Tory, the Tours printer, and the Claude de France books were attributed uncritically to him by Sterling, but "a number of scribes can be distinguished and virtually all of them have been 'identified' as Tory at one time or another" (Backhouse, *Burlington Magazine*, loc.cit.) and the same script occurs in books of the '1520s Hours' workshop, probably of Tours. The splendid architectural borders are a new Italian import into French illumination, possibly connected with the exile of Frederic III of Aragon in Tours in 1501–4. Above all, the influence of Flanders is striking not only in the borders (see below) but also in the scale. Flemish Books of Hours were always small; the grandest French copies had hitherto been huge. "The Master of Claude de France appears as the finest representative of the Ghent-Bruges type of tiny book. Alongside Bourdichon he shows a much deeper understanding – in fact a unique understanding in France – of this kind of book illustration. Close to his Flemish models, he rivals them in the ambitious abundance of motives.



Northern and Italian buildings, distant hazy cities among prairies, mountains and waters, throngs of lively figures may all appear on a single page . . ." (Sterling, pp.35–7).

Naturalistic Flowers

A remarkable feature of this manuscript is the series of 215 panel borders and 9 full borders painted with naturalistic flowers. These are not the 'scatter' borders of Flemish manuscripts (though no doubt the concept was inspired by Ghent/Bruges borders) but full-length flowers with stems and leaves. The Master of Claude de France uses borders of this type in at least two other manuscripts, the Prayer Book of Queen Claude (Plummer calls them its "most remarkable feature" and compares the Master of Mary of Burgundy, *loc.cit.*) and B.L.Add.MS.35214 which Miss Backhouse describes as "exquisite and entirely naturalistic . . . nothing else approaches these borders in delicacy" (*Burlington*, p.526) and as the work of "the finest of the flower painters among the illuminators . . . They are the immediate precursors of the superb flower portraits of Jacque Le Moyne" (*Renaissance Painting*, p.150). The borders here provide a rich field for the historical botanist. These are almost all wild flowers. There are a few (very few) garden vegetables, no ivy or honeysuckle, no herbs (i.e., these are not based on a herbal, almost the only medieval botanical manual) or orchids or trees. They include holly, daisy, violet, gooseberry, cherry, apple, pear, eating chestnut, medlar, stitchwort, barley, periwinkle, corncockle, snow-drop, marigold (though the leaves are wrong), red campion, alkanet, rose, buttercup, yellow iris, a lily (perhaps *lilium candidum*), strawberry, sunflower, perhaps white vinca and hazel, primrose, a green clover, cornflower, yellow vetch, aquiliga, chrysanthemum, white carnation, perhaps marsh marigold, blue vetch, vine, pansy, scarlet pimpernel, white campion, crocus, cherry, monkshood, blue iris, poppy, cucumber, white ragged robin, peapods, star of Bethlehem, foxglove, damson, white pea, grass and snapdragon. A systematic count of what is here, or not here, would give a fascinating insight into the country lanes of c. 1515. Perhaps more than one artist worked on the borders. Some flowers here are easily identifiable; others, often in little groups, show leaves and stems inconsistent with the flowers and are perhaps the work of a more imaginative painter. Two quires (ff.23–34, gatherings 4–5) have the edge of the borders ruled in red (all others have it in black) and, since the quire was the basic unit for dividing up illumination, probably the artist is different.

Are the borders designed by the Master of Claude de France himself? One can note that three of the grandest of the Jean Bourdichon manuscripts have borders almost identical. They are the Hours of Anne of Brittany (B.N.ms.lat.9474), the Holford Hours (Morgan Library M.732) and Waddesdon MS.20. These have always been ascribed to Bourdichon himself, "gorgeous naturalistic flowers, painted in the most vivid colours . . . accepted by many as uncontested masterpieces of medieval illumination" (Delaissé, Waddesdon cat., p.434). Comparison, for instance, of ff.3*b* and 111 here with Waddesdon MS.20, f.33 (Delaissé p.435, col.fig.20) or ff.50*b* and 84 with Waddesdon MS.20, f.12 (Delaissé p.425, col.fig.14) can leave little doubt of the exceedingly close relationship, if not identity of hands.

The Miniatures

The subjects of the large miniatures are:

Folio 7. St. John on Patmos, seated at the entrance to a cave in the rocks by a



peaceful stream.

Folio 11b. The Agony in the Garden, with Christ praying before a chalice among the rocks as the Apostles sleep and a crowd of soldiers lines up by the distant garden gate.

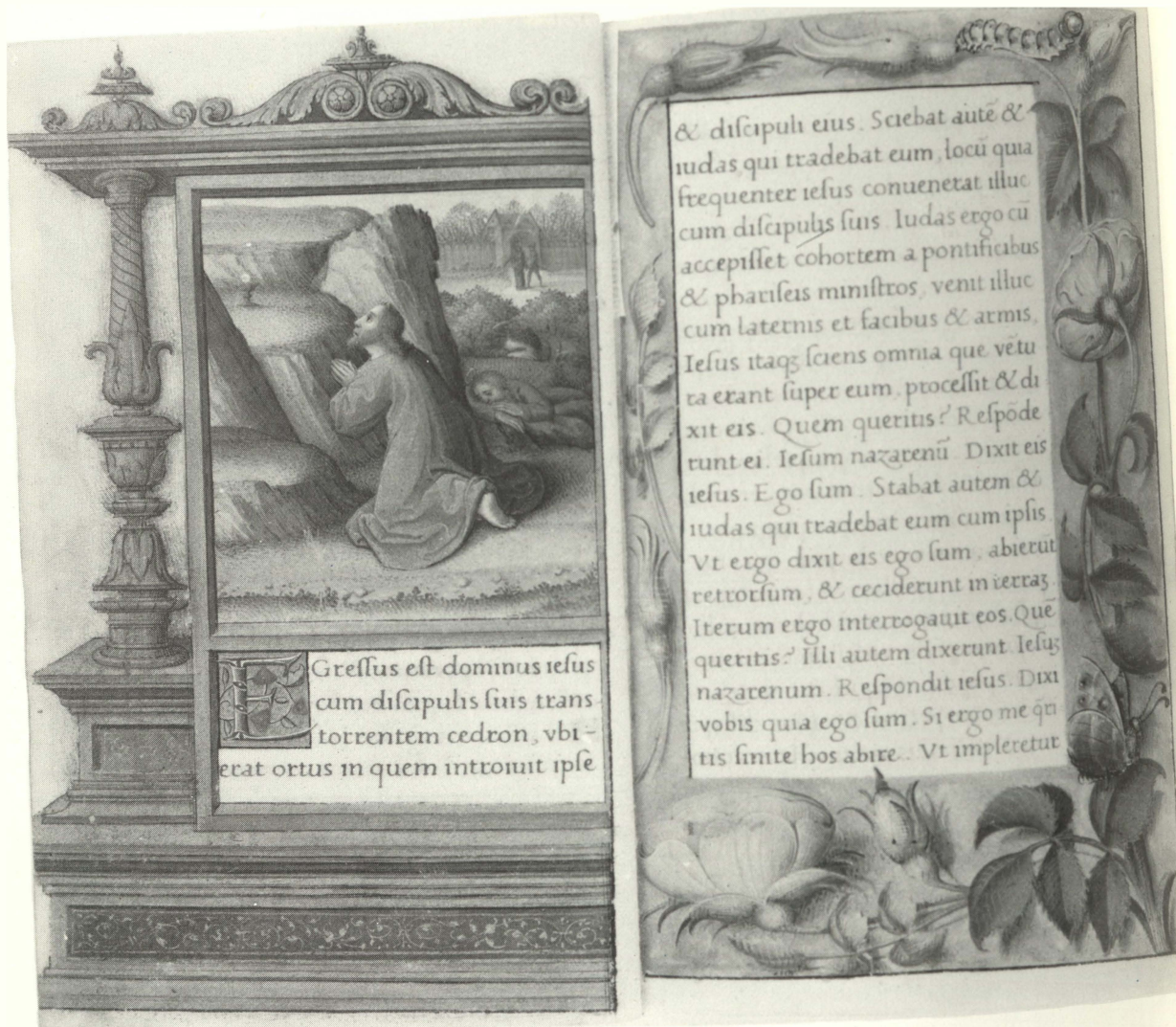
Folio 19. The Annunciation, the Virgin kneeling on a dais beneath a red tent-like canopy as Gabriel strides up past a renaissance settle in a classical room.

Folio 26. The Visitation, set in a very fine landscape with a large castle among the trees.

Folio 33. The Nativity, the Virgin and Joseph adoring the Child who lies in a wickerwork basket set among classical ruins.

Folio 36. The Annunciation to the Shepherds who sit in a field enclosed by a wattle fence near a farm as an angel flies overhead.

Folio 39. The Adoration of the Magi, three richly dressed princes, with a



fascinated crowd of onlookers peering over a classical balustrade.

Folio 42. The Presentation in the Temple with the Virgin steadying the Child as he stands on the altar, and Simeon, with his hands folded in prayer, reading from a book held by a priest.

Folio 45. The Flight into Egypt with Joseph leading the donkey around a hillside.

Folio 50. The Assumption of the Virgin surrounded by angels and with the Holy Dove above.

Folio 53. The Crucifixion, with the Virgin and St. John on the left and St. Mary Magdalene on the right; rocky landscape background.

Folio 57. Pentecost, set in a crowded classical room with the Virgin kneeling at a prie-dieu.

Folio 73. Job dressed in a white cloth being visited by two friends as his wife looks disconsolately out of a window in the ruin of their house.



Folio 78. A rich man offering money to Job who turns away disdainfully; fine landscape background.

The subjects of the smaller miniatures are: St. Luke writing at a desk (f.8b), St. Matthew copying from a book held by an angel (f.9b), St. Mark pausing as he writes at a desk (f.10b), the Holy Trinity (f.101), SS. Michael (f.101b), John the Baptist (f.102), John the Evangelist (f.102b), Peter and Paul (f.103), James (f.103b), All Saints (f.104), Sebastian (f.104b), Christopher (f.105b), Nicholas (f.106b), Anthony (f.107), Anne teaching the Virgin to read (f.107b), Mary Magdalene (f.108), Katherine (f.108b), Margaret (f.109), Barbara (f.110), Apollonia (f.110b), the Virgin and Child (f.111b), the Virgin and Child again (f.114b), the Virgin kissing the Child (f.116), and the Mass of St. Gregory (f.121b).

Literature

The manuscript is unpublished. It is cited briefly by F. Avril, "Chronique — Manuscripts", *Bulletin du Bibliophile*, III, 1984, p. 367, "un fort beau livre d'heures inédit".

£100,000-150,000

- 64 Hours of the Virgin [Use of Rome], in Latin, preceded by a Calendar, the Gospel Sequences, the *Obsecro te* and *O intemerata*, and the Hours of the Cross and of the Holy Ghost, and followed by the Penitential Psalms and Litany, the Office of the Dead, Memorials to the Saints, and further prayers to the Virgin, all in Latin, illuminated manuscript on vellum

187 ll., lacking a gathering after f.12 (probably, the text on f.13b is correct but f.13 shows the end of the Sequence from St.Luke which should follow the text on f.13b), 2 ll. after f.15, 2 ll., after f.102, one leaf after f.113, 2 or 4 ll. after f.179, and single ll. after ff.181 and 187, else complete, gatherings mostly of 8 ll. (i¹², iii⁶, iv¹⁰, vi⁸⁺¹, xv¹⁺⁸), with catchwords, 14 lines, written in dark brown ink in a regular rounded gothic liturgical hand, rubrics in red, capitals touched in yellow, one- and 2-line initials throughout in burnished gold on red and blue grounds with white tracery, 4-line initial with panel border on f.19b, **twelve large miniatures with full borders** of coloured flowers and acanthus leaves and hairlines with burnished gold ivyleaves, some smudging of illuminated border on f.74, damp stains in many upper margins (especially towards the end), some other stains and offsetting, small marginal hole in first leaf, other signs of use, generally sound and with wide margins, early eighteenth-century calf, spine gilt, spine roughly mended at top, m.e., in a blue fitted case (116mm. by 86mm.)

[France, probably eastern France (perhaps Burgundy), c. 1460–80]

Provenance and Illumination

Written after 1450 as the Litany includes St.Bernardinus, canonised in that year. The Calendar is sparse but additions include St.Nichasius of Rheims (14 December) and the Litany includes SS.Amand (twice), Bavo and Claude (of Besançon). The miniatures are pretty and are small and brightly coloured. The little faces and rocky backgrounds resemble the style of the Master of the Burgundian prelates; but the manuscript could be from several places along the approximate geographical line of Dijon/Troyes/Rheims/Cambrai in its blend between French and Flemish styles. Apart from a modern pencil note in French signed T.S., the book has no signs of later ownership.

The subjects of the miniatures are:

Folio 13b. St.John on Patmos, writing his Gospel using ink from an ink-well held by an eagle.

Folio 25. The Crucifixion, in a landscape with a distant town, the Virgin and St.John mourn Christ on the left of the Cross and one soldier says to another on the right "Vere filius dei erat Isste" [*sic*].

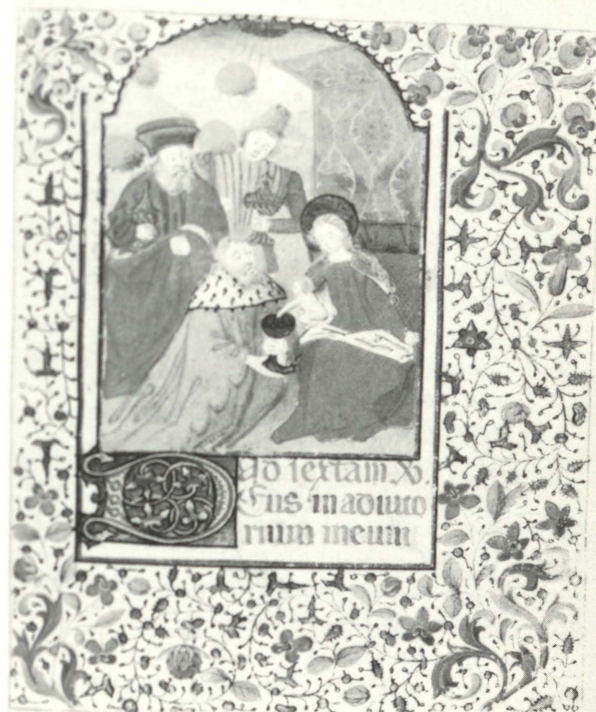
Folio 29. Pentecost, in a tiled interior, the Apostles seated around the Virgin who is absorbed in a book.

Folio 34. The Annunciation, in a tiled gothic courtyard surrounded by pointed turrets, Gabriel appears from the right to the kneeling Virgin.

Folio 54b. The Visitation, in a landscape with views of distant hill-top towns, St.Elizabeth kneels and embraces the Virgin.

Folio 67b. The Nativity, in a walled courtyard, the Virgin kneels under a canopy and the ox and ass watch from behind a wattle fence.

Folio 73. The Annunciation to the Shepherds, who wear woolly knee-socks



and tend their flock on a hummock in a rolling landscape.

Folio 78. The Adoration of the Magi, one kneels, presenting gold to the Christ Child who leans forward to take it, another is dressed in renaissance courtly clothes.

Folio 82b. The Presentation in the Temple, the Virgin in blue accompanied by Joseph and a woman, presenting the Christ Child to Simeon.

Folio 87b. The Massacre of the Innocents, set in a tiled courtyard where a mother tries to protect her baby from a blood-thirsty soldier under the benign approval of Herod and his adviser.

Folio 96b. The Coronation of the Virgin, God enthroned and holding a golden orb raises his hand to bless the Virgin who is kneeling beside a throne of her own.

Folio 136b. A burial service, two burly sextons lower a shrouded corpse into its grave watched by mourners completely swathed in black, while a priest and his attendant conduct the funeral service.

£4,000-6,000

- 65 **Hours of the Virgin [Use of Evreux], in Latin, preceded by a Calendar and a Gospel Sequence, and followed by the Hours of the Cross and of the Holy Ghost, the Penitential Psalms and Litany, the Office of the Dead and Memorials to the Saints including St. Gemma [d. 1045, foundress of Gurk Abbey], illuminated manuscript on vellum**

140 ll. (last 2 blank) plus 2 sixteenth-century flyleaves, complete, gatherings mostly of 8 ll. (i⁶, iii¹⁺⁸, xviii⁵) without signatures or catchwords, 14 lines, written in dark brown ink in a gothic liturgical hand, rubrics in red, capitals touched in red, decorative line-fillers throughout in red, blue and burnished gold, one- and 2-line initials throughout (many on every page) in burnished gold or blue with penwork in black or red, **nineteen large initials (3-line) with three-quarter borders** in designs of coloured acanthus leaves and flowers with hairline stems and tiny gold leaves, **five large miniatures with full borders**, some rubbing (especially of first miniature), slight stains and buckling, extremities of some borders slightly cropped, a few slightly later additions to the text at end and f. 15, **sixteenth-century binding** of c. 1575 of olive-brown morocco profusely gilt tooled à la fanfare in strapwork designs infilled with sprays of oak leaves around blank central cartouche, metal clasps (one catch missing), scraps of early printing just visible under vellum paste-downs, binding slightly worn but sound, g.e. (151mm. by 105mm.)

[Normandy, probably Evreux, c. 1425-50]

Provenance

(1) The Use is that of Evreux, about 30 miles south of Rouen and 60 miles west of Paris. The manuscript probably travelled to Paris as the additions include St. Geneviève, patron saint of Paris, and the binding is almost certainly Parisian. The additions were made after 1450 as they include St. Bernardinus, canonised in that year.

(2) Eighteenth-century scribble "Pauy" on end flyleaf and signature "Duhaye" at front.

Illumination

The style is reminiscent of the Parisian workshops in the time of the Bedford Master but probably this is a provincial product. The decorative line-fillers are very archaic and point back to fourteenth-century models. The subjects of the large miniatures are:

Folio 16. The Annunciation, the Virgin turns from a prie-dieu under a canopy to see Gabriel who appears through an arched doorway with a glimpse of landscape beyond; from above God sends down the Dove.

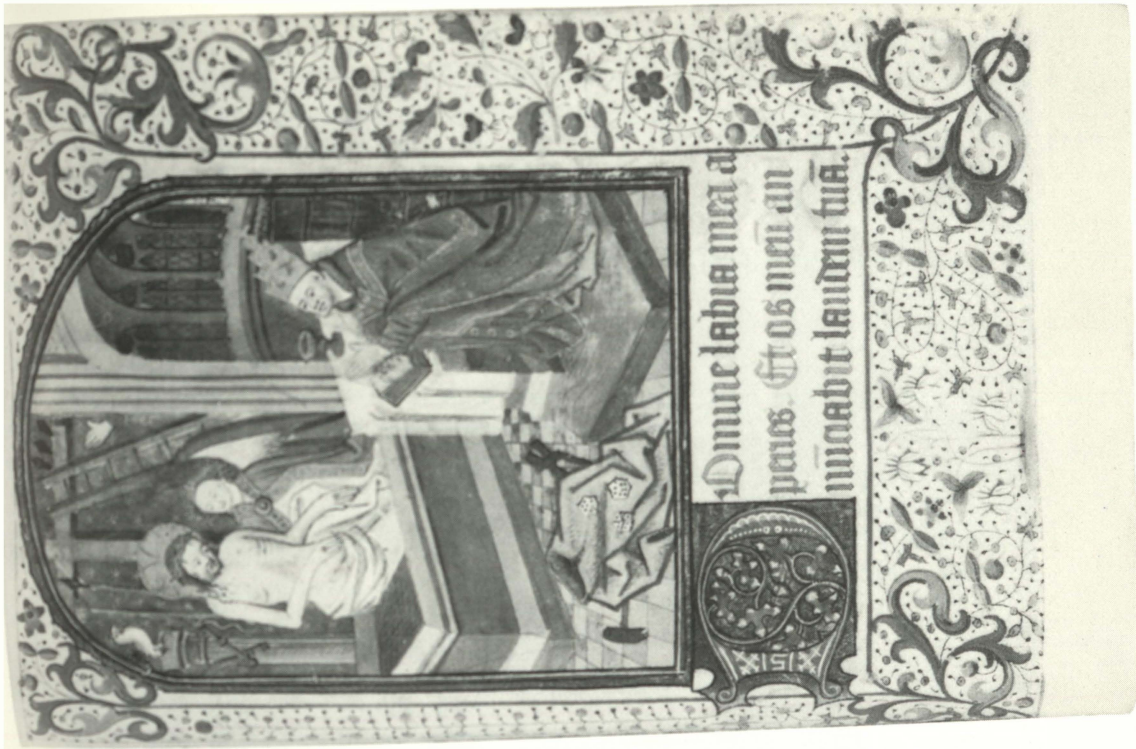
Folio 67. The Mass of St. Gregory, at the altar of a gothic tiled church where the Pope in full regalia kneels in front of the vision of the Crucified Christ supported by an angel; Instruments of the Passion lie at Gregory's feet.

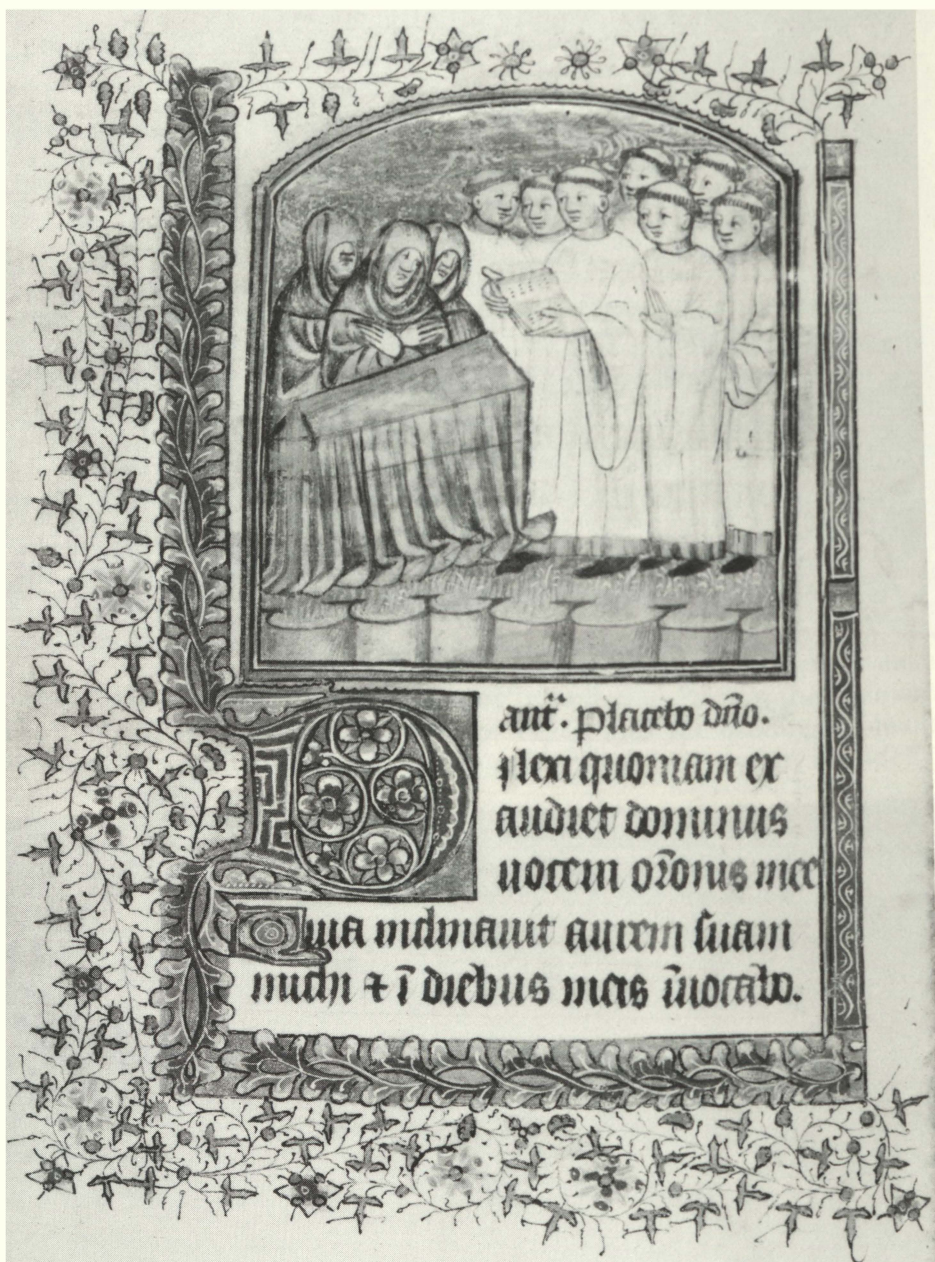
Folio 74. Pentecost, set in a vaulted gothic interior with a star-spangled ceiling where the Apostles and the Virgin receive the tongues of understanding from the Holy Dove.

Folio 79. The Last Trump, sounded by two angels who flank God the Son who displays his wounds while sitting on a rainbow in a mandorla of light; the Virgin sits to his right and the Baptist kneels to his left as naked souls are drawn up from their graves below.

Folio 98. A funeral in a graveyard outside a church; two sextons lower a swathed corpse into its grave as a priest and his acolytes perform the service and a group of mourners dressed in black and carrying torches look on; above them an angel carries the soul of the corpse up towards God who is watching from the sky.

£3,000-5,000





ant. plactio dño.
flexi quoniam ex
audiet dominus
uocem orōnis mee

Quia inclinauit aurem suam
mihi ⁊ i diebus meis iuorato.

- 66 Hours of the Virgin [Use of Bayeux], in Latin, preceded by a Calendar (in French) and a Gospel Sequence, and followed by Memorials to the Saints, the *Obsecro te* and *O intemerata*, the Verses of St. Bernard, the Penitential Psalms and Litany, the Hours of the Cross and of the Holy Ghost, the Office of the Dead, the Verses of St. Bernard again (same text as ff. 78b-79b) and other prayers, in Latin with some headings in French, illuminated manuscript on vellum

137 ll. (first 2 originally blank) plus 3 ll. in a slightly later hand at end, lacking single ll. after ff. 79 and 85, else complete, gatherings originally of 8 ll. throughout with some catchwords, 15 lines, written in dark brown ink in a gothic liturgical hand, rubrics in red, capitals touched in yellow, versal initials and line-fillers throughout in burnished gold on red and blue grounds with white tracery, 2- to 3-line initials similar with marginal sprays of gold ivyleaves, **four large miniatures with full borders**, very many genealogical additions on first 30 ll., worn and very rubbed, many leaves stained and smudged, some leaves loose, sixteenth-century calf with simple blind decoration, binding defective and roughly repaired, r.e. (183mm. by 125mm.)

[Western Normandy, c. 1430-50]

Provenance

(1) The Use is that of Bayeux, and the Calendar singles out in red the feast of the relics of Bayeux (1 July) and SS. Rasyphus and Ravennus (23 July, fifth-century hermits whose relics are in Bayeux Cathedral), Exuperius (1 August, first bishop of Bayeux), Lupus (25 October, fifth-century bishop of Bayeux) and Vigor (3 November, sixth-century bishop of Bayeux). The manuscript was made for a woman as one of the prayers is in the feminine form, "famule tue" (f. 79b). She may have been the woman whose death in 1485 is recorded on the final flyleaf, "lan mil iiij^e iiij^{xx} et cinq les feres de noel le jour mons' saint thomas le matin trespasa la bonne dame a qui estoieur ces heures – priez dieu pour elle".

(2) The manuscript has a most remarkable series of family ownership inscriptions in an apparently unbroken line from 1579 to 1931 in a single family. It began in the possession of the Chantereul family with the death of Jean Chantereul in 1579 and with a long inscription on the flyleaf by his son Richard promising wine to anyone who returns this book to him ("Pour Richard Chantereul de vire a qui appartient ces presentes heures, qui les trouvera sy les luy rende et je porra du vin"). Thereafter it passed down through that family until Catherine, daughter of Raulin Chantereul, married into the Montier family who inherited the book on her death in 1704. In 1792 the book was said to have been in the family for two centuries. The inscriptions continued throughout the nineteenth century. The last, on f. 31b (p. 61) records the death in October 1931 of Major Félix Lemontier de la Bectière.

Decoration

Though very worn, this is an interesting provincial Book of Hours with a remarkably long provenance. The miniatures are related to the style of a group of Books of Hours and a Missal of the Use of Coutances, about 35 miles away (cf. the list in the description of lot 77 in the sale in these rooms, 6 December 1983) and this is no doubt a western Norman style. Features include large faces and hands, carefully modelled drapery and rather

archaic backgrounds. The subjects of the miniatures are:

Folio 17. The Annunciation, the Virgin on the left turning to greet Gabriel who holds a twisting banderole as God looks down surrounded by angels.

Folio 41. The Nativity of Christ, the Virgin in bed (this too is an archaic feature) placing the Child in a crib as Joseph kneels in prayer and the ox and ass look over a wicker fence.

Folio 96b. The Crucifixion, with the Virgin and St. John at the sides.

Folio 102b. A funeral service, with three mourners by a draped coffin and a group of seven priests chanting from a book, all set in a flower-strewn field.

£1,200-1,800

- 67 **Hours of the Virgin [apparently Use of Lisieux], mixed with the Hours of the Cross and of the Holy Ghost, in Latin, preceded by a Calendar, the *Salve Mater* (400 lines of rhyming verse), Memorials to the Saints, the *Obsecro te* and *O intemerata*, the Gospel Sequences and the Prayer of St. Gregory, and followed by the Penitential Psalms and Litany and the Office of the Dead, all in Latin, illuminated manuscript on vellum**

152 ll., complete, one blank cancelled after f. 47, gatherings mostly of 8 ll. (i-ii⁶, vii⁴, xx⁸⁺¹), 15 lines, written in dark brown ink in a gothic liturgical hand, rubrics in red, Calendar in red, blue and burnished gold, capitals touched in yellow, one- and 2-line initials and line-fillers throughout in burnished gold on red and blue grounds with white tracery, **panel borders throughout in designs of coloured acanthus leaves and flowers and fruit infilled with hairline stems and tiny gold leaves, nineteen large miniatures in arched compartments with full borders including birds, animals and grotesques, ff. 13-28 in a slightly later hand, some slight spots of rubbing, a few initials rather smudged, small stains (mainly marginal) on pages at each end, nineteenth-century purple velvet, green endleaves, solid gold chased clasp and catch, g.e. (169mm. by 125mm.)**
[Rouen, c. 1470-80]

Provenance

(1) The illumination is typically Rouenese, though the Use of the Hours of the Virgin is that described by Madan (*Bodleian Quarterly Record*, III, 1922, p. 42) as "Lisieux?". Lisieux is about 30 miles south-west of Rouen. The Calendar singles out in gold St. Ursin (11 June) and the office of St. Ursin is in the additions at the head of the Memorials (ff. 26-26b): he is probably the first bishop of Bourges in the 3rd century.

(3) Sir Alexander Campbell (presumably the Canadian statesman 1822-1892), with his name on the flyleaf; another French Book of Hours from his collection, similarly bound, is in the New York Public Library (MS. 46).

(4) Henry White; his sale in our rooms, 26 April 1902, lot 1131.

Illumination

This handsome manuscript has 19 large miniatures, 18 of them painted in



the well-known workshop in Rouen associated with the Master of the Geneva Latini. Books from this workshop include the splendid Book of Hours sold in our rooms, 6 December 1983, lot 82, and many related manuscripts such as the Hours of Chrétienne de France (Arsenal MS. 562), Waddesdon MS. 12, Bodleian MS. Douce 253, B.N. MS. lat. 13277, and no. 88 in *The Last Flowering* exhibition, Morgan Library, 1982, p. 67. A feature of the workshop is the use of comic grotesques in the borders: funny men and hybrid animals perch among the foliage. The first miniature here (f. 13) is very different and is part of the section added a decade or so later. It is a fine dark brooding composition and was perhaps painted in Bourges.

The subjects of the large miniatures are:

Folio 13. The Pietà, at the foot of the Cross in a stony clearing in a hilly landscape; the Virgin embraces the stiffening body of Christ on her lap.

Folio 29. The Virgin and Child enthroned in a tiled and vaulted gothic interior draped with rich brocades; the border includes a bird and a lion with a man's head.

Folio 36. St. John on Patmos, one of many verdant islands set in a lake, one of them with a castle; boats sail between the islands and St. John is accompanied by an eagle; the border includes a bird and a grotesque tilting.

Folio 39. St. Luke, in a gothic tiled interior seated at a lectern with an ox sitting at his feet; the border includes a bird and a dragon.

Folio 41. St. Matthew, with an angel kneeling at his feet, seated in a vaulted gothic chamber; the border includes a bird and a grotesque with the head of a jester.

Folio 43. St. Mark, seated at a lectern on a gothic throne, with a lion at his feet, looking out onto a distant landscape of hills, a lake and a town; the border includes a bird and a scaly beast.

Folio 46. The Mass of St. Gregory, in a star-spangled purple interior decorated with the Instruments of the Passion, St. Gregory kneels at the altar where Christ appears from his coffin; the border includes a dragon and a praying grotesque.

Folio 48. The Annunciation, in a vaulted gothic interior, Gabriel appears with a scroll with the words of his message to the Virgin who kneels at a prie-dieu under a canopy; in the border a mermaid admires herself in a mirror and a winged grotesque stamps his hoof.

Folio 59. The Visitation, the Virgin and St. Elizabeth meet in a gently rolling landscape of trees and distant hill-top castles; the border includes a lion-like grotesque and a cock wearing a fez.

Folio 70. The Crucifixion, in a hilly landscape with a glimpse of a town and lake in the distance; the sun and moon are both out above the Cross as the Virgin swoons in St. John's arms and a group of spectators look on; the border includes a dragon and a pelican in her piety feeding her young.

Folio 72. Pentecost, in a tiled interior, the Virgin kneels praying at a prie-dieu as the Apostles, two of whom have been interrupted reading, look up at the Dove of the Holy Ghost; the border includes two grotesques.



Folio 74. The Nativity, the Virgin and Joseph, the ox and the ass, kneeling before the Child in a landscape outside the stable; the border includes birds, a dragon and a snail shell with a man's face.

Folio 81. The Annunciation to the Shepherds, on an island in a lake, a shepherd with bagpipes gestures towards the angel in the sky, another sits, a shepherdess makes a garland and their dog sleeps; the border includes a kangaroo-like grotesque.

Folio 86. The Adoration of the Magi, outside the stable in a landscape with the star beaming down; the border includes a winged grotesque and one with a jester's head.

Folio 90. The Presentation in the Temple, in a tiled interior, the Virgin attended by a handmaiden and Joseph, and Simeon by an acolyte; the border includes a bird and a grotesque with a crocodile tail.

Folio 94. The Flight into Egypt, through a hilly wooded landscape, Joseph leads a donkey carrying the Virgin and Child watched by a woman from the side of the road; the border includes a bird and a mermaid with a spear.

Folio 97. The Coronation of the Virgin by an angel in a tiled courtyard open to the lush landscape beyond; the border includes a bird and a beast.

Folio 104. King David in prayer, in a green-tiled courtyard, his harp and crown abandoned beside him; a glimpse of landscape beyond; the border includes a squirrel, a grotesque with heads at both ends and another carrying a portable castle.

Folio 122. A funeral service in a courtyard outside a chapel, two priests share a service-book, others hold tapers and two mourners dressed in black stand by the coffin; the border includes a bird and a skeletal figure throwing a spear at a galloping centaur.

£10,000-15,000



- 68 Hours of the Virgin [Use of Rome], in Latin, preceded by a Calendar (in French), the Gospel Sequences, *Obsecro te* and *O intemerata* and the Mass of the Virgin, and followed by the Hours of the Cross and of the Holy Ghost, the Penitential Psalms and Litany, the Office of the Dead, and Memorials to the Saints, illuminated manuscript on vellum

146 ll. (last blank) plus 2 original flyleaves, blank cancelled after f. 126, else complete, gatherings mostly of 8 ll. (i-ii and iv⁶, xii¹⁺¹, xx¹), with catchwords, 20 lines, written in dark brown ink in a lettre bâtarde, rubrics in red, Calendar in red, blue and black, capitals touched in yellow, one- and 2-line initials and line-fillers in liquid gold with flourishes on grounds of blue or dark red, **panel borders throughout** in designs of flowers, fruit and coloured acanthus leaves on parti-coloured liquid gold grounds, sometimes with birds, grotesque monsters, etc., **fifty-four small miniatures** comprising twenty-four Calendar miniatures and thirty miniatures in the text (5- to 10-line, mostly 8- to 10-line) and **thirteen full-page miniatures** within liquid gold architectural borders with putti, festoons, etc., in classical designs, ff. 135-end in a slightly later hand, some wear, some ll. rubbed and stained, some pages slightly buckled, generally sound, **contemporary blind-stamped binding** of calf over wooden boards, ruled and stamped with 4 vertical columns of a roll-tooled interlace of flowers and ropework design, slightly repaired, g.e. (198mm. by 129mm.)

[Northern France, perhaps Rouen, early sixteenth century]

Provenance

(1) The only French saint singled out in blue in the Calendar is St. Martin of Tours, though SS. Geneviève of Paris, Romanus of Rouen, and others, occur as ordinary feasts. The style is associated with Rouen (see below). On the flyleaf is a red panel lettered in gold "LES BOS DONO", apparently indicating a gift perhaps from the family of Du Bos d'Annequin or even the Du Bosc family of Rouen (Anselme, *Hist. Généal.*, VI, 1730, pp. 353-6).

(2) Early additions at the end are for use by someone in trouble "*vel in carcere detentus*": perhaps the owner was in prison, therefore.

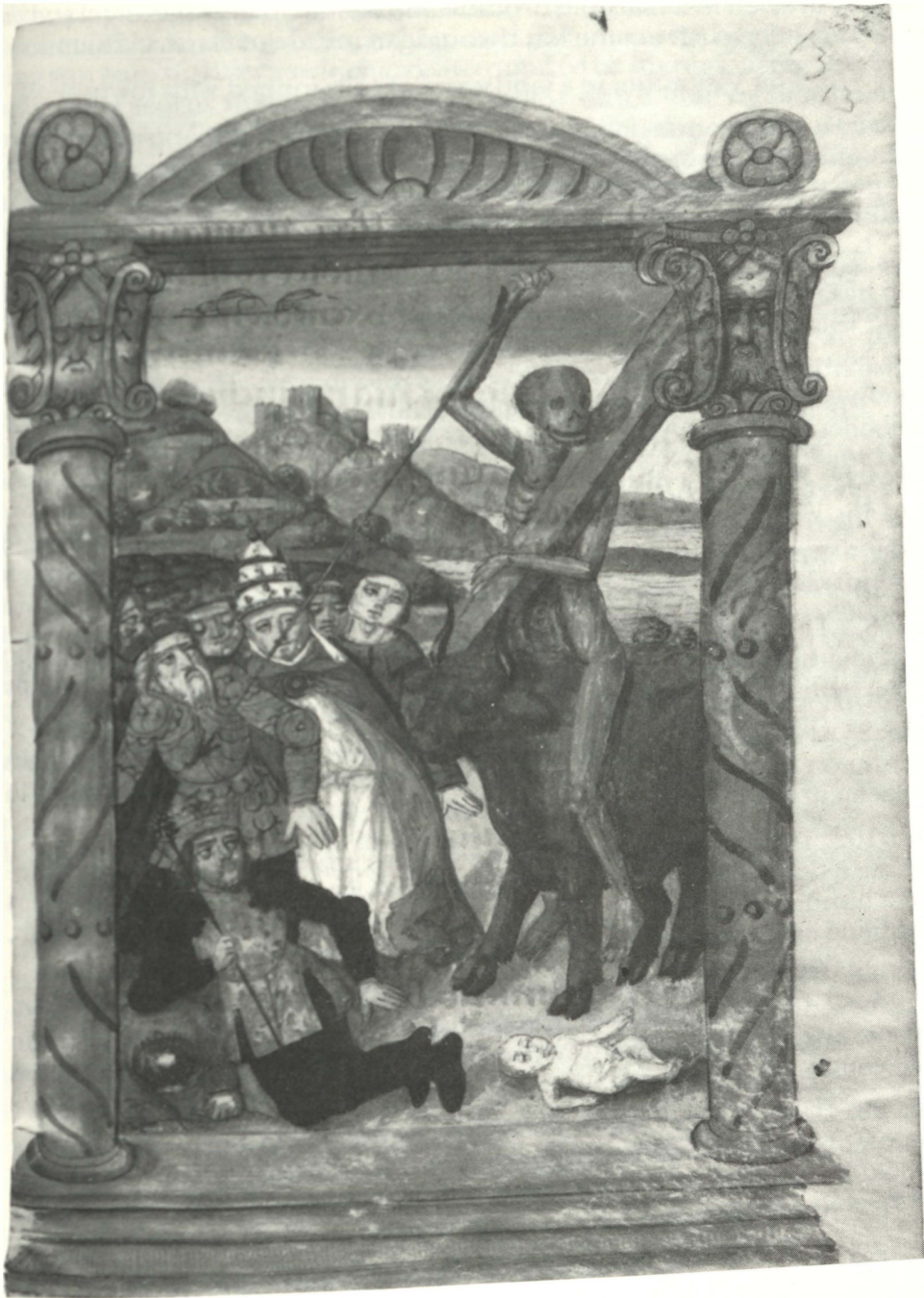
Illumination

The miniatures are in the French renaissance style which began in Tours and worked its way up to Rouen and Paris. The miniatures include the stocky heavily-shadowed figures with solemn expressions and folded arms and landscapes with blue-green fields and trees and hazy blue skies. The full-page borders are of the architectural type found in Rouen manuscripts by the Master of Petrarch's Triumphs and his followers (cf., for instance, Plummer, *Last Flowering*, no. 118; Waddesdon cat. MS. 25, esp. figs. 16-17; Pacht and Thoss, *Französische Schule*, II, figs. 47-8 and pls. 124-44). The miniatures from f. 135b onwards are in the slightly later section and are by a different artist. The miniature for the Office of the Dead (f. 102) shows Death riding on an Ox. This unusual iconography derives from Pierre Michault's poem *La Danse aux Aveugles* (cf. A. de Laborde, *La Mort Chevauchant un Boeuf*, Paris, 1923).

The subjects of the miniatures are:

Folio 13. St. John on Patmos, sitting under a tree with his eagle as God appears above him and blesses him; in the landscape behind him are distant castellated towns.

Folio 27. The Annunciation, the Virgin kneeling at a prie-dieu under a



canopy, dressed in a rich gold brocade and a blue cloak as the angel and the Holy Dove appear from the left through an arcade of classical columns.

Folio 41b. The Visitation, in a landscape of hills topped with towns.

Folio 53b. The Annunciation to the Shepherds, on a hill outside a hill-top town and by a lake; the shepherds abandon their bagpipes and beer to listen to the angel, while the shepherdess, who wears a garland of flowers, continues to play with the lamb on her lap.

Folio 57b. The Adoration of the Magi, outside the stable where one king who has handed over his gift to Joseph kneels in front of the Virgin and Child while the others wait their turn.

Folio 62. The Presentation in the Temple, in a marble renaissance interior; the Virgin, attended by Joseph and a handmaiden, presents the Child to Simeon who is splendidly dressed in gold.

Folio 64b. The Flight into Egypt, through a rocky landscape.

Folio 70b. The Coronation of the Virgin who kneels before God enthroned under a green brocade canopy beneath a firmament of stars; the Virgin is accompanied by two kneeling angels with green wings.

Folio 82. The Crucifixion, the Virgin swoons into St. John's arms as Joseph of Arimathaea points sorrowfully at the figure of Christ bleeding on the Cross; behind him a regiment of soldiers stand guard.

Folio 85. Pentecost, in a marbled renaissance interior the Virgin sits praying on a golden throne surrounded by the Apostles who look up in amazement at the Dove of the Holy Spirit.

Folio 102. Death, shown as a skeletal figure seated on a cow and brandishing a coffin and a spear, threatens a crowd of people led by two kings and a bishop who fall down in terror before him as he advances on them, trampling a baby unheedingly beneath the cow's feet.

Folio 50b. The Nativity, in a marble-tiled stable looking out onto the landscape beyond; Joseph shields a candle flame with his hand as he, the Virgin and two angels kneel and adore the Child who lies on the ground with his head comfortably propped up on a blue pillow.

Folio 88. David and a friend admiring Bathsheba in her bath from the window of his castle which is supported by a gold putto and decorated with a shield bearing his harp; the bath is fed by the spouting mouth of a lion and is set in a garden in a hilly pastoral landscape.

The subjects of the calendar and half-page miniatures are:

a man feasting (f. 1); a blue figure with two jugs hovering over a landscape (f. 1b); a man warming himself at a fire (f. 2); two silver fish in a landscape (f. 2b); a man pruning vines (f. 3); a blue ram in a starry sky (f. 3b); a young nobleman richly dressed and carrying a hawk and a flower (f. 4); a blue bull (f. 4b); a young nobleman courting a lady with a flower and a garland (f. 5); blue twins kneeling in a landscape (f. 5b); a peasant in a white smock reaping hay (f. 6); a flying crab (f. 6b); a man shearing a sheep in a town (f. 7); a blue lion above a landscape (f. 7b); a man harvesting wheat (f. 8); a modest maiden holding a palm and balanced on a cloud (f. 8b); a peasant sowing a ploughed field (f. 9); a hand holding a pair of scales above a

landscape (f. 9*b*); a man climbing a ladder up the side of a vat of grapes where another man is treading them and sampling the results (f. 10); a flying scorpion (f. 10*b*); a swineherd surrounded by his pigs, using a stick to shake down acorns for them (f. 11); a centaur with a blue torso galloping through the sky (f. 11*b*); a man slaughtering a pig on the cobbles of a town (f. 12); a goat nibbling the leaves from a tree in a landscape (f. 12*b*); St. Luke writing at a lectern (f. 14*b*); St. Matthew writing his Gospel, using his angel as a lectern (f. 15*b*); St. Mark writing his Gospel propped up by his lion (f. 17); the Virgin and Child in a mandorla of rainbow colours (f. 17*b*); the Pietà (f. 20*b*); the Virgin and Child playing with a rosary (f. 23*b*); the Trinity (f. 127); the Archangel Michael in golden armour vanquishing Satan (f. 127*b*); the Baptist with his lamb in a landscape (f. 128); St. John the Evangelist with the poisoned chalice in a landscape (f. 128*b*); St. Stephen in a marbled interior with a book and a palm (f. 129); St. Lawrence with his gridiron (f. 129*b*); St. Christopher carrying the Christ Child to safety over a river (f. 130); St. Sebastian tied to a tree in a landscape and shot full of arrows (f. 130*b*); St. Anthony, dressed in black, praying in a landscape accompanied by a pig (f. 131*b*); St. Catherine, dressed as a queen, with a palm and a sword in a landscape (f. 132); St. Margaret with an evil-looking dragon in a marble interior (f. 132*b*); St. Barbara in a landscape outside her tower (f. 133); St. Apollonia with the instrument of her torture in a landscape (f. 133*b*); the Magdalene with a pot of oil (f. 134*b*); St. Augustine in a tiled room and holding the Trinity like an orb (f. 135*b*); the Archangel Michael (f. 140); an angel (f. 140*b*); an angel dressed as a pilgrim (f. 141*b*); St. Germerius (6th-century bishop of Toulouse) (f. 142); St. Joseph (f. 142*b*); St. Bonaventura (f. 143); St. Roch dressed as a pilgrim with an angel (f. 144); the Crown of Thorns held up by two angels (f. 144*b*) and a congregation of angels (f. 145).

£5,000-8,000

- 69 Hours of the Virgin [Use of Rome], in Latin, incorporating the Hours of the Cross and of the Holy Ghost, preceded by a Calendar, the Gospel Sequences, the Passion Sequence, and the *Obsecro te* and *O intemerata*, and followed by the Penitential Psalms and Litany, Memorials to the Saints, and the *Stabat Mater*, all in Latin, illuminated manuscript on vellum

151 ll. (2 originally blank) plus 4 early vellum flyleaves, a further blank cancelled at end, text complete, gatherings mostly of 8 ll. (ii¹, iv¹⁰, xix⁸⁺² [ff. 145–6 are a bifolium added after the sixth leaf]), with a few vertical catchwords, last gathering misbound (order should be ff. 143–4, 147, 146, 149, 148, 145, 150–1), 18 lines, written in brown ink in rounded gothic hand, rubrics in red (occasionally in blue), Calendar in brown, red and blue, versal initials and line-fillers throughout in liquid gold on blue or brown grounds with simple decoration in liquid gold, 2-line initials in brown and white leafy designs on coloured and gold grounds often incorporating flowers, **panel borders throughout** in designs of coloured flowers and acanthus leaves on liquid gold grounds, **fifty-two small miniatures**, including twenty-four Calendar miniatures, the miniatures 4- to 9-line, **seventeen large miniatures** in fine architectural frames surmounted by putti, etc., and with large illuminated initials and a few lines of text on trompe l'oeil scrolls across the lower part of the pictures, a couple of initials left blank at very end, later scribbles on last pages, some rubbing of outer margins (affecting some illumination), possibly some spots of re-touching of borders in the Calendar, other slight signs of use and wear, generally fine condition with wide margins, seventeenth- or eighteenth-century French red morocco gilt, borders with repeated impressions of a wheel tool, central compartments with elaborate radiating wheel decoration, spine in compartments gilt, clasps and catches (repaired), g.e. (187mm. by 127mm.)

[Northern France, perhaps Rouen, early sixteenth century]

Provenance

(1) Written for a woman who is shown on f.25b, in prayer before the Virgin and Child, with her coat-of-arms at the foot of the page, *argent a fess sable*. The Calendar singles out in red two Dominican feasts, SS. Peter Martyr and Vincent Ferrer (canonised 1455). The Memorials include several less usual saints venerated in eastern and north eastern France, such as SS. Mathurin of Sens (with a woman kneeling before him), Florentius (Strassburg), Eligius (Noyon), Hubert (Liège or Noyon), Edmund of Abingdon (relics at Pontigny Abbey, Burgundy), Godbert (Noyon) and Regina (Autun).

(2) "The Frankland Missal, to be kept as an Heirloom in the Family" (nineteenth-century note on flyleaf).

Illumination

This is a richly decorated Book of Hours with seventeen large and fifty-two small miniatures. It shows the strong influence of Jean Bourdichon of Tours in the large half-length figures (or figures halved by the panels of text) but probably it belongs to the type of Morgan Library M.85, the Bourdichon style produced in Rouen (cf. Plummer, *Last Flowering*, no. 118, p. 92, with references). The fine festooned architectural borders crawling with putti are characteristic of the late Rouen style, though it was certainly imitated in Paris and elsewhere.

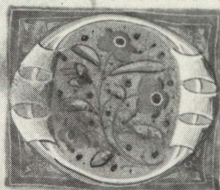
The subjects of the large miniatures are:



Deus in adiutorium
meum intende. **Q**uoniam
ad adiuvandum me
festina. **G**loria patri
et filio et spiritui sancto. **S**icut erat



Oratio deuotissima Ad beatam
virginem mariam



bscero te domina
sancta mara mater
dei pietate plenissi
ma summi regis filia

Folio 13. St. John on Patmos, sitting writing at the base of a rugged cliff with a far-distant view of other lands and towns; a golden eagle holds up an ink-pot for his use; the architectural border includes golden putti.

Folio 17b. The Betrayal, a legion of soldiers close in to arrest Christ who is identified by Judas' kiss; St. Peter's sword is still raised from having cut off Malchus' ear; the architectural framework includes soldiers and putti.

Folio 25b. The patroness of the book presented to the Virgin who suckles the infant Christ (*Virgo lactans*) beside two music-making angels; a coat-of-arms at the foot of the page.

Folio 31. The Annunciation, Gabriel and the Dove appearing from the left to the Virgin who kneels under a green and red brocade canopy.

Folio 45. The Visitation, in a landscape with towns and castles in the background, the Virgin and St. Elizabeth are attended by two angels.

Folio 54. The Crucifixion, Christ on the Cross set against a landscape with distant towns and a starry sky, flanked by the Virgin, St. John and their attendants on the left and soldiers whose leader wears magnificent gold renaissance armour on the right; the architectural border includes three putti.

Folio 55b. Pentecost, in a marble interior, the Virgin and Apostles praying as the Holy Dove hovers above them sending out rays of divine understanding.

Folio 56b. The Nativity, inside the stable as the Virgin, Joseph, the ox and the ass, adore the Child and two shepherds peer in through the window.

Folio 61. The Annunciation to the Shepherds, in a pastoral landscape with distant views, the angel appears in the sky with his message to the amazement of the shepherds and the indifference of their sheep.

Folio 64b. The Adoration of the Magi; in the wooden-beamed stable a grey-bearded king kneels before the Virgin and Child presenting gold as the other two almost identical kings wait their turn; two putti perch on the capitals of the columns in the architectural border.

Folio 68b. The Presentation in the Temple, Simeon under a canopy holds the Christ Child over an altar, the Virgin kneels in prayer, attended by Joseph and a handmaiden in a turban.

Folio 72. The Massacre of the Innocents, under the direction of Herod who sits on a richly draped blue brocade throne in a renaissance marble interior; his advisers sit by his side, while a mother tries to protect her child from a soldier.

Folio 78. The Coronation of the Virgin, two angels lower a crown onto the Virgin's head as she is blessed by God who sits enthroned against a backdrop of serried seraphim; in the architectural border, two putti sing joyfully to celebrate the occasion.

Folio 87. David watching Bathsheba bathe in a pool outside his palace where she is attended by two women, one of whom holds up a mirror for her; other courtiers watch from a gallery in the background.

Folio 102b. Job on his dungheap outside the ruins of his house; one friend plays music to him and a woman gestures despairingly.

Folio 132b. The Trinity in a mandorla of light, God the Father crowned and holding an orb, God the Son still bleeding from the Crucifixion and the Holy Ghost hovering above their hands which hold open a book.

Folio 147b. The Pietà, at the foot of the Cross in a landscape, the Virgin holds the body of Christ in her lap, flanked by St. John and the Magdelene.

The subjects of the Calendar and small miniatures are: a man feasting (f.1); a winged naked man emptying a jug into a river (f.1*b*); a man warming his hands at a fire (f.2); two fish in a river (f.2*b*); a man pruning (f.3); a ram in a landscape (f.3*b*); a young man with a flower (f.4); a bull in a landscape (f.4*b*); a young man and woman on horseback hawking (f.5); twins embracing in a shrubbery (f.5*b*); a woman shearing a lamb (f.6); a crab in a landscape (f. 6*b*); a man scything (f.7); a lion in a landscape (f.7*b*); a man harvesting (f.8); a young maiden with two palms (f.8*b*); a man sowing seed (f.9); a pair of scales in an interior (f.9*b*); a man treading grapes (f.10); a scorpion in a landscape (f.10*b*); a man and pigs hunting truffles (f.11); a centaur stringing his bow (f.11*b*); a woman killing a pig (f.12); a goat on an island (f.12*b*); St. Luke (f.14); St. Matthew (f.15); St. Mark (f.16*b*); the Archangel Michael vanquishing Satan (f.134*b*); St. John the Baptist (f.135); St. John the Evangelist (f.135); SS. Peter and Paul (f.135*b*); St. James (f.136); St. Lawrence (f.136*b*); St. Christopher (f.136*b*); St. Sebastian (f.137); St. Nicholas (f.138); St. Claudius (f.138); St. Anthony (f.139); St. Martin of Tours (f.139*b*); St. Francis (f.140); St. Roch (f.140); St. Mathurin (4th-century saint from Sens) (f.140*b*); SS. Cosmas and Damian (4th-century Arab physicians martyrs under Diocletian) (f.141*b*); St. Anne (f.142); St. Mary Magdelene (f.142*b*); St. Catherine (f.142*b*); St. Margaret (f.143); St. Barbara (f.143*b*); St. Apollonia (f.144); St. Geneviève (f.143*b*); St. Jerome (f.145) and St. Eligius (f.148*b*).

£10,000-15,000

70 **Processional of Hieronymite Use, in Latin, with the Temporal from Palm Sunday to Corpus Christi and the Sanctoral from the Purification to All Saints with other offices including the Burial Service, manuscript on vellum**

127 ll. (3 blank) plus 5 vellum flyleaves, lacking further blanks after ff.44 and 127, else apparently complete, gatherings mostly of 8 ll. (i⁶, xvii²) with a few traces of signatures, 4 lines each of text in a rounded gothic hand and of music on a 5-line red stave, rubrics in red, **over seventy large painted initials** in red or blue, other large calligraphic capitals, some wear, lower margin of f.1 cut away, scribbles on flyleaves and blanks including faces, a few names (Grabel, Rosa, one dated 1743), etc., other stains and defects, post-medieval calf with metal fittings, decorative woven bookmarks, one clasp defective. (139mm. by 104mm.)

[Spain or Portugal, fifteenth or early sixteenth century]

"Fratres" are specified on f.11 and "Sanctissimus pater noster Hieronimus" on f.91b. The Spanish Hieronymites, founded under the Rule of St. Augustine near Toledo in 1374, were often under royal patronage and their best-known houses were the royal monastery of Belem, near Lisbon, and the Escorial itself, built by Philip II. The present manuscript includes two specifically royal offices, "Ad recipiendum regem vel principem" (f.104b) and "Ad recipiendum reginam" (f.106).

£500-800

71 **A Book of Hymns, "Written out and illuminated by M. E. Erskine, May to Sep., 1935", illuminated manuscript on paper**

44 ll. plus title and blanks, written in red and black, **forty-two illuminated initials** in several styles, full brown morocco by Rivière & Son, g.e. (283mm. by 195mm.)

1935

£50-80

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